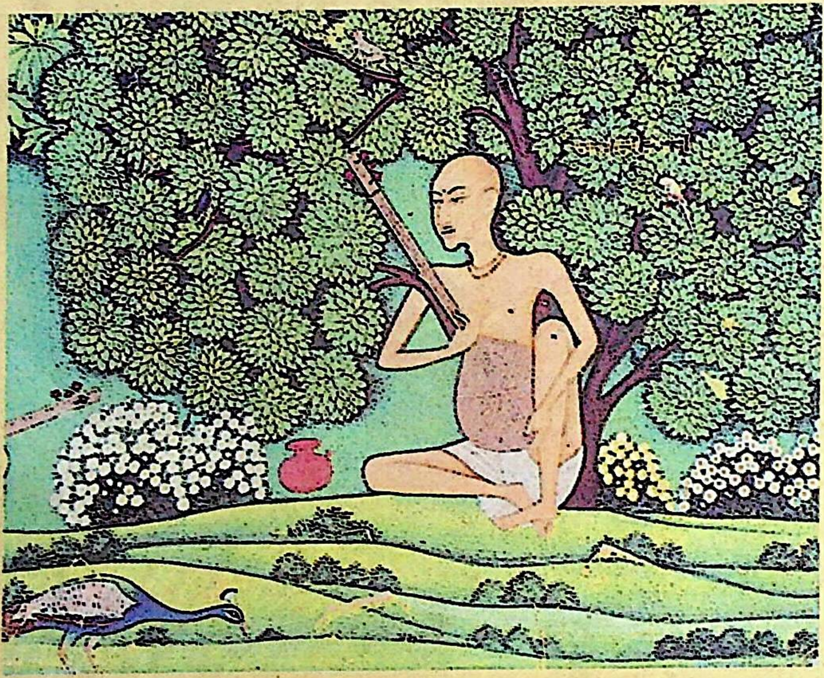

THE DARBHANGĀ TRADITION

Dhrupada in the School of Pandit Vidur Mallik

Selina Thielemann

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To the memory of my respected teacher

Prof. Dr. Josef Kuckertz

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

Preface

Dhrupada is the oldest genre of North Indian vocal music, and as such it is the basis for the development of classical music in northern India. Despite its key function in the music history, the art of *dhrupada* singing has declined over the past centuries, and today, only few musicians are acquainted with this style. It is therefore not surprising that relatively little musicological study has been carried out on *dhrupada* as distimct from other branches of North Indian classical music. The tendency started changing over the past two or three decades when musicians, music scholars and other responsible individuals in India and abroad started various activities for the revival of the *dhrupada* genre. Annual *dhrupada* festivals such as the ones of Vrindaban and Banaras were initiated in India, and several renowned *dhrupada* singers began to travel abroad and to introduce their art to non-Indian audiences. Eventually, *dhrupada* became also increasingly the subject of musicological literature. Nevertheless the field of *dhrupada* opens huge spaces of uninvestigated material, and further efforts are needed in order to fill those gaps.

The present book focusses on one of the major *dhrupada* traditions of the present: the Darbhangā *gharānā* associated with Darbhangā in northern Bihar. Up to now, written musicological accounts of this tradition are very scarce. The present account of *dhrupada* in Darbhangā style as practiced in the school of its most senior musician, Pandit Vidur Mallik, is a compilation of collected research material rather than a monolithic study. It consists of a number of research papers written at different stages of investigation and pursuing different aims. The general approach, based on participant observation and active participation, combines the theoretical basis with insights and experience gained from music practice in order to support the theoretical argument - an approach which I felt was needed after numerous more or less merely theoretical accounts of *dhrupada* published over the past twenty years.

I am grateful to all those who helped me at various stages of research and in the preparation of this book. First of all, my deepest thanks is directed to my *gurujī*, Pandit Vidur Mallik, who introduced me to the art of *dhrupada* singing and devoted much time to me in the lessons. I further like to thank his students, in particular Mukesh

Kaushik, for help of various kinds. Very helpful additional information on the subject was provided by Dr. Ritwik Sanyal and Amelia Cuni. The translations of some of the *dhrupada* verses by Svāmī Haridāsa were kindly provided by Dr. Ludmila Rosenstein. For the Dagar tradition, I am very grateful to Umakant and Ramakant Gundecha as well as to Dr. Ritwik Sanyal for providing insights into the performance style of this *gharānā*.

Special thanks is due to those without whose help and encouragement the compilation of this book would not have been possible. In the first place, I wish to express my deepest gratitude to my respected teacher Prof. Dr. Josef Kuckertz who constantly encouraged me in the process of my work and helped me with his invaluable advices and support. The dedication of this book to his memory cannot express adequately what I really owe to him. I am specially indebted to Shri Shrivatsa Goswami whose understanding and continuous encouragement made my research on *dhrupada* possible. Much of my inspiration as well as practical support in the preparation of this work I received through him. Last but not least, the research could not have been undertaken without the invaluable moral and financial support of my parents, Mr. Peter Thielemann and Mrs. Serena Mitzscherling, my gratitude to whom is beyond telling.

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NOTE ON TRANSLITERATION

Sanskrit and Hindi terms are generally transliterated with 'inherent' a which is, in most cases, not pronounced (e.g. *dhrupada*, pronounced *dhrupad*). The same principle applies to the transliteration of *dhrupada* texts in Vrajabhāṣā. No rules of transliteration are followed with respect to the spelling of names of contemporary musicians.

NOTE ON INDIAN NOTATION

Dots below the characters represent the notes of the lower, dots above the characters the notes of the upper octave. However, in some cases the notes could not be accurately reproduced because of typesetting limitations, and the dots had to be placed behind the characters. Thus, P. indicates the fifth of the lower octave, and S˙, R˙, G˙ etc. indicate the notes of the upper octave. Likewise, *tīvra* Ma is written M'.

Introduction

Dhrupada, or *dhruva pada*, the 'fixed verse', is referred to by Indian musicians and music scholars with high respect as the fundamental style, the ancient and most sacred genre - the quintessence of North Indian art music. For many of these musicians, however, *dhrupada* is alive only in the books, in the ancient treatises on music whose undoubted authority has been sustained over many centuries. Thus, *dhrupada* becomes associated with the remote past, with the legendary time when music took its origin. In many cases, Indian musicians of today - be they vocalists of *khyāla* or other styles, or instrumentalists - would like to emphasize that their tradition evolved from a *dhrupada* school in order to underline the ancientness of their own family tradition. What remains unmentioned, out of ignorance or lack of attention, is the fact that *dhrupada* is more than a remnant fit for display in dusty museum show-cases. When, during the early sixties of the present century, members of the Dagar family started touring the West and the first commercial recordings of *dhrupada* were released, the genre was considered as being extinct and preserved only in the Dagar family. It took almost two decades and numerous efforts on the part of individuals attached to the case of *dhrupada* to make the public aware of the fact that *dhrupada* was alive and thriving in various traditions all over northern India. Only gradually, the audiences of Indian music concerts came to understand that *dhrupada*, despite of being largely forgotten, was not dead.

Nevertheless, the general tendency and atmosphere of revival over the past three decades has not prevented *dhrupada* from being given a random place within the scene of contemporary Hindustānī music, and the rôle of *dhrupada* is that of a rare genre which is little known to the public. Moreover, in concert performances *dhrupada* is hardly given the respectable place proper for the presentation of this ancient musical style. Thus, even the greatest artists of *dhrupada* such as the senior singers of the Dagar family are allotted unsuitable times to perform - in all-night programs they may have to perform at the end, when the majority of the audience have already left the venue. Ustad Rahim Fahimuddin Dagar characterized the situation very clearly in a few introductory words before his presentation at the Śrīsvāmī Haridāsa Saṃgīta Samaroha in Vrindaban in September 1995, where the organizers had made him wait for his performance for six hours: "*Dhrupada* is a very ancient genre which is being preserved in our family tradition, and I do not sing anything apart from *dhrupada*. But today's people do not care, they all prefer to see the television". Apart from the fact that such practice contradicts the traditional sequence of musical genres in performance according to which the presentation of *ālāpa* and *dhrupada*, i.e. of the most ancient and most serious genres, preceds the performance of all lighter styles, the improper place given to *dhrupada* in Indian music concerts is a major obstacle for the efforts to make the genre known to a wider spectrum of listeners. The audience of *dhrupada* performances, both in India and in the West, consists of a limited number of experts and music-lovers who are specially acquainted with and interested in the *dhrupada* genre. When Ustad Nasir Aminuddin Dagar, the present head of the Dagar tradition, performed at the Bharatiya Vidya Bhavan in London in November 1992, the auditorium was hardly half filled, whereas tickets for concerts of even minor artists performing in other styles of Indian music in this venue would be sold out well in advance. In North India, the general public is not acquainted with *dhrupada* in the way they would be familiar with *khyāla* and other light classical genres, and the all-pervading atmosphere of ignorance regarding the *dhrupada* genre persists.

However, there is no justification for a pessimistic attitude as to the future of *dhrupada*. Thanks to the efforts for the revival of the genre over the past thirty years, *dhrupada* has been saved from extinction and further decline. Yet one has to be aware of the fact that *dhrupada* is still far away from being awarded the proper place it deserves within the tradition of Indian classical music, and it appears that the musical taste of the audiences has not significantly changed since the time - three of four centuries ago - when *dhrupada* started declining. As *dhrupada* maestro Pandit Vidur Mallik formulates it: "Today's people prefer those narrow things - the cinema where everything is cut into small pieces. *Dhrupada* is a very ancient singing style, so it is more appealing to older people". Most of the efforts to revitalize this ancient art have been undertaken by responsible individuals - *dhrupada* musicians, scholars and patrons deeply interested in the preservation of the cultural heritage of the Indian sub-continent. The activities for the revival of *dhrupada* include concert performances by *dhrupada* musicians in India and abroad, publication of *dhrupada* recordings (the earliest recordings date from the sixties), organization of *dhrupada* festivals in various places in India such as Banaras, Vrindaban and Delhi, musicological publications on *dhrupada* by both Indian and Western scholars, as well as seminars and lecture - demonstrations held by *dhrupada* musicians and musicologists in India and abroad. These activities helped to make the genre more widely known to the public and to create new platforms for *dhrupada* musicians to present their art. The latter, creating new platforms, was of particular significance in the light of the fact that the traditional system of patronage by the royal courts had been abolished after independence, hence many *dhrupada* musicians lost the existential basis for their profession. Some musicians were subsequently employed by the radio; among them, there are nowadays quite a number of *dhrupada* musicians (although many of the junior artists are given employment only as *tānpurā* players). From time to time, *dhrupada* items are transmitted on broadcast, but the amount of these is little compared with other genres, and complete *dhrupada* performances which would last from thirty minutes to one hour or more cannot be transmitted because of time limitations. Thus, *dhrupada* presentations on the radio limit themselves to a short item - a short *dhrupada* composition with few improvisations and no *ālāpa* - lasting for about ten minutes. The availability of commercial *dhrupada* recordings is another problematic issue. In India, the interested listener can consider himself lucky if he has the choice of two or three *dhrupada* recordings in the major cassette shops of Delhi or another big city, whereas in the West, *dhrupada* recordings do not find their way to the shelves of the music shops and have to be ordered on the basis of catalogs. Nevertheless, good recordings of *dhrupada* are available in increasing number, and performances by the major artists of the Dagar and Mallik traditions have been recorded on CD.

Time limitations in *dhrupada* concerts form a major obstacle for the proper execution of this ancient vocal style. Rendered in full, a performance in *dhrupada* style requires naturally more time than a performance in any other style of North Indian music. A complete *dhrupada* presentation rendered with all its constituent components will be opened with *ālāpa/nom tom* in its successive stages, followed by the composition sung in four sections, and concluded with improvisation on the composition. If time restrictions apply to the performance, the singer has to limit his presentation: first, he may reduce the length of the *ālāpa* and *nom tom*, then he will omit certain sections of the composition in order to save time for the improvisation in which he can best display his musical skills, hence which is more appealing to the audience than the elaborate (and therefore 'boring') development of the *rāga* in *ālāpa*, and the set compositon. *Dhrupada* student Mukesh Kaushik characterizes the attitude of today's audiences very accurately: "it takes so much time to perform *layakārīs* and *nom tom*, the *ālāpa* in four stages takes half an hour, then another half an hour for improvisation - who will listen to all this". In *khyāla* style, the restrictions have taken firm roots: the *ālāpa* is limited to a few phrases to identify the *rāga*, the compositions are never sung in more than two sections, and the major part of the performance consists of elaborate improvisation in which the performer takes to the limit his skills in the presentation of vocal embellishments and rapid runs of notes characteristic for this genre. One of the immediate and natural results of time limitations in the *dhrupada* performance is the shift of emphasis away from the text and its content as well as away from the *rāga* towards display of musical skills in the improvised parts of the performance. This process implies at the same time that the emphasis shifts from the *bhāva* of the words and of the *rāga* towards entertainment of the audience. The origin of this tendency reaches back to the 16th century when *dhrupada* was the predominant musical style at the Mughal courts, and when the *dhrupada* texts on Hindu religious themes appeared meaningless to the Muslim audiences who instead appreciated the effect of entertainment gained through the artistic delivery of the musical performance.

The process of changing musical taste which led to the decline of the court music genre respectively classical *dhrupada* did not affect another branch of *dhrupada* which remained embedded in an exclusively religious context: the *dhrupada* of Vaiṣṇava devotional music or *havelī saṃgīta*. Here, the poetic word and its *bhāva* form the most important aspect of the performance, and the display of musical skills is kept to a minimum. In *havelī saṃgīta*, the performer is not the main figure of the musical event as he is in classical music, but the musician devotes his performance entirely to the enjoyment of God rather than directs it to a worldly audience. *Dhrupada* having remained prominent in *havelī saṃgīta*, it is not surprising that Vraja, the homeland of the temple *dhrupada* where the tradition of devotional *dhrupada* had been sustained from the mediaeval period to the present day, provided fertile ground for the revival of classical *dhrupada*, and it was part of the efforts for this revival that the Vraja Kalā Gurukula at Śrī Caitanya Prema Samsthāna in Vrindaban was founded - a school of *dhrupada* whose principal teacher is Pt. Vidur Mallik of the Darbhangā *gharānā*, who has been affiliated to this institution since 1982.

The Darbhangā tradition of *dhrupada*, founded and maintained by the members of the Mallik family associated with the royal court of Darbhangā in northern Bihar, belongs to the main exponents of *dhrupada* of the present, alongwith the Dagar *gharānā*. Whereas *dhrupada* in Dagar style is valued for its extremely pure voice quality and much attention is payed to the proper execution of the *svaras*, the singers of the Darbhangā *gharānā* are nowadays reputed for their lively performance style, forceful vocal delivery and for their skills in *tāla*-oriented *layakārī* improvisation. These *layakārīs* represent a relatively recent innovation in the performance practice of the Darbhangā tradition which was introduced only in the present century. Until then, few *layakārīs* were performed on *dhamāra*, and *dhrupada* compositions in Cautāla (frequently rendered in four sections) were considered generally unsuitable for the execution of *layakārīs*. This tendency is still evident in the performance styles of Pt. Ram Chatur Mallik and his disciple Abhay Narayan Mallik. The practice of *layakārīs* is apparently stronger developed in Pt. Vidur Mallik's branch of the Darbhangā *gharānā*. One of the characteristic features of *dhrupada* in Pt. Vidur Mallik's school - and one of the favourite points for critique on the part of musicians belonging to other *dhrupada* traditions - is the frequent use of *tihāīs* in improvisation. *Tihāīs*, too, may be a rather recent addition to the improvisation style of the Darbhangā *gharānā*; they are not evident or at least they are very rare in the styles of Pt. Ram Chatur Mallik and Abhay Narayan Mallik, whereas the *tihāīs* dominate the *layakārī* style in Vidur Mallik's branch. These few remarks on the performance practice of *dhrupada* in Darbhangā style are observations made on the surface; a deeper investigation into the history of *layakārīs* in the Darbhangā tradition on the basis of comparative analysis of the available recordings ranging over the past 20 to 25 years would clarify many of the aspects mentioned here in passing.

As Pt. Vidur Mallik is based in Vraja since the early eighties, the temple music tradition of this region has had significant influence on the performance style in his school of *dhrupada* during the past ten to fifteen years. This influence finds expression in various features. First of all, there is an overall tendency towards return to complete *dhrupada* compositions sung and taught in all four sections. Pt. Vidur Mallik himself composed many *dhrupadas* on the basis of the devotional poetry of Vraja, hence he created a firm basis for a new repertoire of complete compositions to be passed on to future generations of *dhrupada* musicians. In turn, the devotional poetry of Vraja, represented by the verses of Svāmī Haridāsa, Sūradāsa, and others, became again stronger represented in the classical *dhrupada* genre - poetry which is otherwise sung in the temple music tradition of Vraja, i.e. in *samājagāyana* and *havelī saṃgīta*, including devotional *dhrupada*. It is therefore possible to speak of a mutual re-vitalization of classical *dhrupada* on the one hand and the musical utilization of the mediaeval devotional poetry on the other hand which was initiated by Vidur Mallik's new *dhrupada* compositions. A further characteristic arising from the close connection of Darbhangā style *dhrupada* with the *havelī saṃgīta* tradition of Vraja is the expression of *pada pradhāna* (i.e. predominance of the verse) in the performance style of the classical *dhrupada*. This is reflected in short *dhrupada* performances, consisting of a rudimentary *ālāpa* lasting for one or two minutes in which only the characteristic ascending and descending phrases of the *rāga* are presented, followed by a complete *dhrupada* composition in four sections (frequently a composition by Vidur Mallik himself on the basis of a verse by Svāmī Haridāsa), and concluded with a sequence of *layakārīs*. This structure corresponds to the structure of *havelī dhrupada* in soloistic setting. Vidur Mallik would deliver such performances when he sings in the temples. The influence of the temple music tradition has led to a certain degree to changes in the repertoire of Vidur Mallik's *dhrupada* school: in teaching, Vidur Mallik would frequently exchange traditional compositions of the Darbhangā *gharānā* for modern compositions of his own. This implies also a change of the themes of the *dhrupada* texts. The verses at the basis of Vidur Mallik's compositions, i.e. the poems of Sūradāsa, Svāmī Haridāsa and other Vraja poets, take the praises of the divine couple Kṛṣṇa and Rādhā for their subject-matter, while the Kṛṣṇaite theme represents only one aspect among others within the traditional repertoire of the Darbhangā *gharānā*. By teaching his own compositions to the students of the Vraja Kalā Gurukula in Vrindaban, Pt. Vidur Mallik ensures that his students become acquainted not only with classical *dhrupada* singing but also with the rich poetic heritage of Vraja.

The present account of *dhrupada* in the school of Pandit Vidur Mallik attempts to provide insights into the performance style of this branch of the Darbhangā tradition as well as into the *dhrupada* genre as such. It represents a compilation of papers written at different stages of research and with different aims. The introductory essay on *dhrupada* intends to provide a general idea about this fundamental vocal style. A comprehensive analysis of performance practice in Pt. Vidur Mallik's school of *dhrupada* forms the central body of this book. The paper was originally written and presented as an MPhil thesis at the University of Cambridge in 1994; because of a word limit, however, the fourth chapter dealing with comparative analysis of *dhrupada* performances in Darbhangā style had to be omitted from the thesis. The full version of the paper, with some revision, is included in the present compilation. Two interviews with representatives of the Darbhangā *gharānā* provide additional information from the insider's point of view. Finally, a selection of 52 *dhrupada* compositions containing both traditional compositions of the Darbhangā *gharānā* and *dhrupadas* composed by Pt. Vidur Mallik, is presented to complete the picture of *dhrupada* in Darḅhangā style. It is needless to say that these compositions, taken mostly from my own repertoire which I have acquired in the course of studying *dhrupada* with Pt. Vidur Mallik at the Vraja Kalā Gurukula, represent only a very small amount of the vast number of *dhrupada* compositions that form the musical heritage of the Darbhangā tradition. It is hoped that the present collection of research material may add a humble contribution to the many efforts taken for the preservation of the *dhrupada* genre, and that it may help to increase the general interest in this ancient art. With the compilation of this book, I wish to pay tribute to my *gurujī*, Pandit Vidur Mallik, and to pay my respects to Shri Shrivatsa Goswami for his tireless endeavour and support for the promotion of *dhrupada*.

ESSAYS

DHRUPADA: THE FUNDAMENT OF NORTH INDIAN VOCAL MUSIC

Dhrupada, accepted by musicians and music scholars likewise to be the oldest, the fundamental and the most sacred genre of North Indian vocal music, has nevertheless assumed the rôle of a museum piece within the rich and colorful tradition of Hindustānī classical music. Having been the predominant style at the Mughal court of Akbar in the second half of the 16th century, *dhrupada* suffered continuous decline from the 17th century onwards due to the changing musical taste of audience and musicians. By the middle of the present century, *dhrupada* was on the merge of being forgotten. A few families, however, had maintained the art of *dhrupada* singing over the centuries; thanks to them, the genre was preserved and could be revived during the past decades. Yet very little is known to the general public about *dhrupada*, despite numerous publications, seminars, lecture-demonstrations and concert performances by *dhrupada* musicians and musicologists both in India and abroad over the last 20 to 25 years. The present paper intends to offer an introductory survey of the *dhrupada* genre, regarding its history, scriptural references, form and structure, performance practice, verbal content and the two main *dhrupada* traditions of the present.

'*Dhrupada*' is the Hindi word for the Sanskrit *dhruva pada*, comprising *dhruva*, 'fixed', and *pada*, 'verse'. In the context of musical form, the term *dhruva* occurs for the first time in the musical literature in the 13th century: the Saṃgītaratnākara of Śarṅgadeva (henceforth cited as SSR) describes a type of musical composition called *dhruva prabandha* (SSR IV:315ff.) which is commonly but not undoubtedly believed to represent the fundamental form from which the *dhrupada* form as developed in 15th century North Indian music evolved. The original notion of *dhruva* is that of a melody set to a fixed metric pattern; in this sense, *dhruva* is mentioned and described first in the Nāṭyaśāstra attributed to Bharata (hereafter BhNŚ), the oldest treatise on dramatic art in India, compiled presumably between the first century B.C. and the first century A.D. (BhNŚ chapter 32 deals with *dhruvā* songs). The Bhāgavata Purāṇa, a 9th century philosophical treatise which forms the theological basis of Vaiṣṇavism, refers to *dhruva* as a melody set to a measured beat (10.33.10 ... *tad eva dhruvam unninye tasyai mānaṃ ca bahv adāt* - '[when] she proceeded to sing to the measured beat [*dhruva*], he paid much respect to her'). Bhāgavata scholars of the present interpret this passage as a reference to *dhruva pada* in the sense of a song set to the metric cycle of twelve beats and performed in slow tempo, and the interpretation serves to affirm the superiority of *dhruva pada* (or *dhrupada*) over all other types of vocal composition. *Dhrupada* inherits indeed the notion of being superior to other musical styles but, at the same time, *dhrupada* tends to be considered as something belonging to the past. Thus, many present-day musicians of *khyāla* or other traditions will emphasize that their tradition evolved from a *dhrupada* tradition.

As a style of Hindu-Muslim court music, *dhrupada* took firm roots at the end of the 15th century under the reign of Rājā Māna Siṃha Tomara of Gwalior (1486-1516). Rājā Māna Siṃha introduced numerous innovations and modifications to *dhrupada* and presented the genre in a new form called *darabārī dhrupada*, the *dhrupada* of the *darabāras*, or courts. *Dhrupada* subsequently developed in four distinct melodic styles (*vāṇīs*) and reached its climax at the court of Akbar (reign 1556-1605). Thereafter, in the early 17th century, musicians and audiences likewise became attracted by a new style called *khyāla* ('imagination, phantasy') which had developed out of *dhrupada*. Since *dhrupada* is governed by strict rules regarding improvisation and vocal techniques, allowing the singer only a minimum of freedom to demonstrate musical skills, the musicians gave preference to the new *khyāla* style where they could elaborate vocal ornamentation and embellishments more freely than in *dhrupada*. The musical taste of the audience went along with the tendency among the musicians, and *dhrupada* started declining - a process which continued to the middle of the present century.

Parallel to the court music *dhrupada*, another tradition of *dhrupada* developed and remained strong up to the present day: the *dhrupada* of Vaiṣṇava devotional music. Time and place of origin of the devotional *dhrupada* are not known, but it can be assumed, firstly, that it took its birth before the time of Rājā Māna Siṃha and, secondly, that it was not necessarily restricted to North India. The earliest references to the Vaiṣṇava *dhrupada*, however, date only from the time of Rājā Māna Siṃha, and they are associated with the region of Vraja in Northern Uttar Pradesh: the devotional *dhrupadas* of Svāmī Haridāsa (ca. 1480-1575), and the *havelī dhrupada* ('temple *dhrupada*') of the Vallabha Sampradāya, one of the five main Vaiṣṇava communities. Structurally, the devotional *dhrupada* is largely identical with the classical *dhrupada*. It can be argued whether and to what extent the classical *dhrupada* has its origin in the tradition of Vaiṣṇava temple music. There is certainly no doubt about the fact that, because of their excellent quality, many of the Vaiṣṇava singers had been called to the Mughal courts during the 16th century, and that the *darabārī dhrupada* received much inspiration from the temple music tradition. Moreover, both devotional *dhrupada* and classical *dhrupada* share one language: Vrajabhāṣā, the dialect of Hindi which is spoken in Vraja and which is the foremost language of literature and poetry in North India. Since the *dhrupada* of the Vaiṣṇava tradition, in distinction to the court music style, was valued for its religious rather than aesthetic content, and since it served the worship of God rather than the entertainment of a worldly audience, it was not affected by changing aesthetic values, hence it was saved from decline. Thus, up to the present day, devotional *dhrupada* forms an integral part of the repertoires of congregational singing (*samājagāyana*) in the Vaiṣṇava communities of Vraja. At the same time, the temple *dhrupada* maintained its influence on North Indian classical music in general and *dhrupada* in particular, and the list of classical *dhrupada* singers of today includes many musicians whose families hail from a temple music tradition.

If the temple *dhrupada* was appreciated on the basis of its devotional rather than aesthetic value, it can be argued that the same applies to the classical *dhrupada*, too. Indeed, *dhrupada* musicians would very often point at the essentially sacred character of the genre and emphasize that the performance of *dhrupada* is an offering to God. It was this attitude towards *dhrupada*, its perception as a sacred rather than secular type of song persisting in the minds of the *dhrupada* musicians, which kept the genre alive despite its continuous decline in the course of the centuries. Furthermore, it has to be kept in mind that most of the Muslim court musicians were originally Hindu Brahmans who converted to Islam for political reasons. The outward circumstances, however, did not prevent these musicians from maintaining the values of their own tradition as well as their traditional repertoires of *dhrupada* verses and compositions. Thus, compositions on a Hindu mythological theme rendered with intense devotion by Muslim singers represent a picture not at all uncommon in the present-day *dhrupada* scene. In a way, *dhrupada* reflects the cosmopolitan nature of Indian society which makes music accessible to all regardless of faith.

As a musical form, *dhrupada* provides the basic structure of strophic song which underlies all types of composition in North Indian classical music. The *dhrupada* composition comprises four sections characterized and distinguished by their melodic outline. The sections are called *sthāyī*, *antarā*, *saṃcārī* and *ābhoga* respectively, each of them introducing one of the four respective lines of the *dhrupada* poem. Melodically, the *sthāyī* moves in the lower register of the middle octave and in the lower octave. The *antarā* opens with a quick ascent to the upper tonic and above; its melody moves in the upper register of the middle octave. *Saṃcārī* and *ābhoga* repeat the melodic movements of *sthāyī* and *antarā* respectively. The *ābhoga* which contains the last text line of the *dhrupada* verse mentioning the name of the poet respectively composer (*chāpa*) is characterized by a distinctive ascending formula not found in the *antarā* to underline the *chāpa*. A refrain called *mukhaṛā* consisting of the first line of the *sthāyī* or part of it reccurs at the end of each section except between *saṃcārī* and *ābhoga*. As a general rule, the *chāpa* is contained in the *ābhoga* as the last section of the composition. In the temple *dhrupada* tradition, where the verses normally comprise more than four lines and each line has to be sung because of its sacred content, the sections containing the last two lines respectively will be termed *saṃcārī* and *ābhoga* whereas all preceding lines are sung as a sequence of *sthāyīs* and *antarās*.

Regarding the structural definition of the *dhrupada* composition, versions other than described above exist in both theory (cf. Kaufmann 1968:25f., te Nijenhuis 1974:81f., Widdess 1981 and Thielemann 1995) and oral tradition. However, such differences affect only the terminology, not the structure itself. North Indian classical music is characterized by a variety of musical styles all of which are based on the structural scheme of the *dhrupada* form as introduced by Rājā Māna Siṃha in the 15th century, which occurs already in the *dhruva prabandha* described by Śarṅgadeva (SSR IV:315ff.). If one considers the first two sections only, whose melodies cover the middle and upper registers respectively, the model of strophic song applies even more widely within Indian music; it is not limited to the North. The *kīrtana* and *kṛti* compositions of Carnatic music consist of three sections of which the first one moves in lower and middle registers while the second one ascends to the upper tonic and explores the upper half of the middle octave. The *pālāgāna kīrtana* of Bengal as well as most other types of Vaiṣṇava devotional song comprise two sections melodically behaving like *sthāyī* and *antarā*. As far as the compositions of North Indian classical music are concerned -which were sung originally in four sections-, a process of reducing the number of sections to two in performance has taken place during the past two to three centuries. Thus, the *saṃcārī* and *ābhoga* sections of the *dhrupadas* were omitted in order to allow the singer more time to demonstrate his musical skills in improvisation. The *dhrupada* composition continued to comprise four sections in theory; however, in the course of time, the last two sections or at least their melodies were forgotten. In those cases where the texts were also forgotten, the name of the composer, too, got lost for it is mentioned only in the last line in the *chāpa*. Compositions in *khyāla*, *ṭhumarī* and other styles of Hindustani vocal music which developed out of *dhrupada* as well as the instrumental *gaṭas* in these styles are composed in two sections, *sthāyī* and *antarā*, only, and much attention is paid to the improvised part of the performance where the musician can display his technical skills to entertain the audience. Devotional songs such as *kīrtana*, and songs with devotional emphasis presented in classical styles are treated differently: here, the text is of primary significance because of its religious value, hence it is sung in full either in a sequence of *sthāyīs* and *antarās* as for example in the compositions of *pālāgāna kīrtana*, or in *sthāyī, antarā, saṃcārī* and *ābhoga.*

The dhrupada performance

The standard *dhrupada* performance is opened with *ālāpa* (Sanskrit *ālāpa*, *ālapti*, 'conversation, discours'), an introduction in free rhythm without fixed meter. The *ālāpa* serves to introduce and establish the notes and characteristic melodic figures of the *rāga*, the musical mode. *Ālāpa* is a very old concept from the pre-13th centuries which has been described at length by Śarṅgadeva in the Saṃgītaratnākara. The practice of performing *ālāpa* in full has been maintained only in *dhrupada* style. The *ālāpa* comprises a number of stages in successively faster tempi; nowadays, the general tendency is that of singing *ālāpa* in three stages in slow, medium and fast tempo respectively, but this tendency is rather a result of time limitations on the concert platform, and *ālāpa* is still taught and transmitted in many more stages. At the beginning of the first section, the slow *rāgālāpa*, the initial notes of the *rāga* including the tonic and one or two important notes are sung in *ākāra*, i.e. on the syllable 'ā'. This is followed by an introductory presentation of some of the characteristic phrases to identify the *rāga*: a good musician will clarify right at the outset of the performance which *rāga* he intends to render. Once the *rāga* has been identified, the gradual development of the single notes and phrases can start. First, the space around the tonic and the lower octave will be explored; the melody may well descend to the lower tonic and below. Having established the notes of the lower octave, the singer introduces the melodic material of the lower half of the middle octave. The next step is to establish the upper registers of the middle octave and, finally, to ascend to the upper tonic, the climax of the *rāgālāpa.* A few notes of the upper octave may be touched before the melody returns to the tonic, concluding with the *mukhaṛā*, a typical phrase of the *rāga* which is repeated at the end of larger melodic phrases or sub-sections of the *ālāpa*. Now, the singer is free to descend again to the lower tonic and to ascend subsequently through the middle octave to upper registers; this time, the melodic development focuses on phrases rather than single notes. The melodic progression goes along with a gradual increase of tempo; in extended performances, medium tempo is reached before the end of the *rāgālāpa.*

Except from the very beginning when the main notes of the *rāga* are established in *ākāra*, the entire *ālāpa* is sung with sound syllables such as *ta, na*, *ri, ra*. The syllables are considered to be derived from the sacred formula *hari aum ānanda nārāyaṇa, tū hī taraṇa-tāraṇa*, hence they are auspicious in their meaning. The second stage of the *ālāpa*, called *nom tom*, is characterized by an underlying metric beat with respect to the syllables. The *nom tom* comprises two stages in medium (*madhya*) and fast (*druta*) tempo respectively that are distinguished on the basis of groupings into two respectively four syllables. Historically, the vocal *nom tom* is derived from the *joṛa* and *jhālā* sections of the instrumental *ālāpa* performed on the *rudra vīṇā* (stick-zither). *Nom tom madhya* and *nom tom druta* of the vocal *ālāpa*, too, may be termed *joṛa* and *jhālā* respectively. Melodically, the *nom tom madhya* repeats the outline of the preceding *rāgālāpa* with emphasis given to phrases rather than notes. The tempo is increased consciously at the beginning of the *nom tom druta*, the last stage whose melody moves in ascending and descending phrases forming rising and falling arches. In both *madhya* and *druta* sections of *nom tom*, the singer may occasionally delay the metric beat and insert a phrase in free tempo to increase the expectation of the listeners. The *nom tom* is concluded with a few phrases in slow tempo resembling the phrases of the *rāgālāpa*: here, the cyclic nature of Indian music is reflected with everything returning to its origin and being brought to a proper close.

The sequence of stages in slow, medium and fast tempo respectively followed in *ālāpa* is again expressed in the sequence of *dhrupada* compositions on completion of the *ālāpa*. In a standard performance, the first composition to be presented is a slow *dhrupada* set to Cautāla, a metric cycle (*tāla*) of twelve beats. Only a limited number of *tālas* are suitable for *dhrupada*, the most common ones of which are Cautāla in slow tempo, Dhamāra tāla (14 beats) in medium tempo and Sūlatāla (10 beats) in fast tempo. Cautāla and Dhamāra tāla are particularly strongly associated with the *dhrupada* genre. Thus, compositions in Dhamāra tāla form a separate sub-genre, called *dhamāra*, within the *dhrupada* tradition. The association of Cautāla with *dhrupada* is so strong that some traditions go as far as to equate the terms, using the word '*dhrupada*' to denote the metric cycle of twelve beats. This different application of terminology, however, does not occur in the classical *dhrupada* tradition; it remains restricted to the temple music tradition of Vraja, in particular to that of the Haridāsī Sampradāya, the religious formation founded by Svāmī Haridāsa whose musical tradition played a significant rôle in the historical development of *dhrupada*.

Whereas the *ālāpa* is carried out by the singer alone to the drone of the long-necked lute *tānpurā* and in some cases accompanied by a second melody instrument such as the bowed lute *sāraṅgī* (or, in more unfortunate cases, a harmonium), at the beginning of the *dhrupada* composition, the singer is joined by the *pakhāvaja* player. The use of the double-conical barrel-shaped drum *pakhāvaja* is another feature which has been maintained only in the *dhrupada* tradition (the Vaiṣṇava temple music tradition apart) and which distinguishes *dhrupada* from other styles of North Indian classical music that use the *tablā*. In the performance of *dhrupada*, the accompanying drum plays a rôle different from its function in other genres such as *khyāla* or instrumental styles. In *dhrupada*, the *pakhāvaja* provides the basic metric structure (*ṭhekā*) of the *tāla* while the composition is sung, while in improvisation, singer and drummer compete in the invention of new and increasingly skillful rhythmic variations. The rôles are reversed in *khyāla*, *gaṭa* and other genres where the *tablā* player improvises during the basic composition but provides the metric orientation through the *ṭhekā* when the singer proceeds to his improvisation.

Improvisation in *dhrupada* style consists of a sequence of rhythmic variations (*layakārī*) within the metric cycle based on either division of tempo (*laya-bāṃṭa*) or division of the words (*bola-bāṃṭa*). No other types of improvisation are allowed in *dhrupada* , and the variations are carried out strictly on the basis of syllables belonging to the text. The use of solmization syllables or melodic embellishments on the syllabla 'ā' as characteristic for *khyāla* are prohibited. Similiar to the sequence of sections in slow, medium and fast tempo in *ālāpa* but less obvious in performance, improvisation, too, consists of a sequence of *layakārīs* on subsequently faster speeds. Normally, the tempo increases gradually throughout the *layakārīs*, hence they form one single section or stage of performance. It is, however, at the discretion of the singer to consciously increase the speed of the metric beat whenever he wishes to proceed to a new stage within the *layakārī* section. *Layakārīs* in slow tempo consist of stretched notes; the syllables are extended to note values longer than or equal to those of the basic composition. In medium tempo, the syllables are grouped into two or three per beat and the *layakārīs* are sung at approximately double of the speed of the composition. Similiarly, fast *layakārīs* are based on groupings of syllables into four and six per beat, suggesting a speed approximately four times faster than the composition. Some singers may further speed up, to the eigth degree, in which case, however, the comprehensibility of the syllables may be disturbed. Except in those cases where the singer deliberately increases the tempo of the basic beat, the progression of tempo in *layakārī* is achieved only through an increasing number of notes respectively syllables per beat, as a result of which the *layakārīs* become increasingly compressed as the improvisation proceeds. In some *dhrupada* traditions, it is common practice to repeat the basic composition at various levels of speed ranging from double speed to the sixth or eighth degree but never slower than the composition itself. *Bola-bāṃṭa*, the division of the words, focuses on the syllables rather than on tempo. In *Bola-bāṃṭa*, the words are set in cross-rhythm against the musical meter, i.e. the syllables are deliberately placed between the beats. *Bola-bāṃṭa* can be executed in all stages of improvisation regardless of tempo.

The first *layakārī* section in the course of the *dhrupada* performance follows on completion of the composition in slow Cautāla. The improvisation starts in slow tempo and only after the composition has been presented in full in either two or four sections. Parts of the composition or at least the *mukhaṛā* will be repeated from time to time during the improvisation, in particular at the end of a larger sequence of *layakārīs*, to allow the singer to take rest before he starts the next sequence. Singer and *pakhāvaja* player improvise simultaneously. Short *layakārīs* may last for only one metric cycle, more complex ones are stretched over several *tāla* periods. In any case the *layakārī* has to finish on the first, stressed beat (*sam*) of a new metric cycle, and both singer and accompanist must meet at this point. *Layakārīs* may be concluded with a *tihāī*, a phrase repeated thrice ending on beat 1 of the next *tāla* cycle.

Following the improvisation on the composition in Cautāla, the performer proceeds to another composition in Dhamāra tāla sung in medium tempo. In *dhamāra*, the order of performance is treated less strictly than in the preceding *dhrupada*, and improvisation may well start before the composition has been rendered in full. It has indeed become convention to sing the first sequence of *layakārīs* at the end of the *sthāyī* while the *antarā* (and possibly *saṃcārī/ābhoga*) is saved for a later stage of the performance. In this case, the singer first improvises on *sthāyī* text and then proceeds to the *antarā* and subsequent improvisation on *antarā* text. Improvisation on the text of *saṃcārī* and *ābhoga* is rarely performed; usually, these sections are sung - if at all - towards the end to complete and conclude the performance. - Extended performances end with a fast composition in Sūlatāla or another *tāla* such as fast Cautāla or Tīvra tālā (7 beats). Here, as in *dhamāra*, the composed and improvised sections are combined.

The model of *dhrupada* performance described in the preceding paragraphs is a theoretical one; in practice, it applies only to extended renderings lasting for at least one hour or more. More commonly, selected items out of the full sequence will be presented: *ālāpa* and *dhrupada* in Cautāla; *ālāpa*, *dhrupada* and *dhamāra*; *ālāpa* and *dhamāra*; *ālāpa*, *dhamāra* and *dhrupada* in Sūlatāla; *ālāpa* and *dhrupadas* in Cautāla and Sūlatāla, etc.. The choice will depend upon the requirements of and time available for the performance, and on the mood of the performer. Whatever selection he choses, the singer will ensure that the performance is well-balanced. Thus, he may decide to omit certain stages such as *nom tom* or improvisation if they would appear to be inappropriate according to the overall mood of the performance. As *dhrupada* is a genre essentially sacred in character, the performance may be opened with an invocation or a prayer in Sanskrit which may be repeated on conclusion of the *ālāpa* and at the end of the performance.

Vocal techniques in in dhrupada style

In *dhrupada* style, vocal embellishments are governed by strict rules and the number of specific ornaments permitted is limited. Two types of embellishment are characteristic for *dhrupada*: *mīḍa*, a smooth glide from one note to the other, and *gamaka*, short repetitive utterances of notes with a sharp and at times aspirated accent in the beginning. These two types of ornamentation form the basis of vocal technique in *dhrupada* style from wich all further embellishments are derived. Fast melodic ornaments such as *tānas* typical for *khyāla* and other light classical genres are prohibited in *dhrupada*.

Vocal embellishments, *mīḍa* and *gamaka*, are executed at all stages of the *dhrupada* performance - *ālāpa*, *nom tom* , composition and *layakārī* - and they occur in manifold types, combinations and variants in different tempi. Gliding ornaments such as *mīḍa* and slow *gamaka* are primarily performed in *rāgālāpa* and slow compositions. *Mīḍa* is furthermore executed during the medium and fast tempo sections of *nom tom* when the singer stops the underlying metric pulse and inserts a slower phrase, pulling the notes in free rhythm. This technique is derived from the instrumental *ālāpa* of the *vīṇā*, as the *vīṇā* player would occasionally stop plucking the drone strings during the *joṛa* and *jhālā* sections and pull the melody string in order to produce as many notes as possible before the sound fades. *Rāgas* which require certain notes to be performed with a slight vibrato such as Darabārī Kānharā, Aḍānā or Bageśrī are particularly suitable for the demonstration of *mīḍa* and slow *gamaka*. Theoretically, *mīḍa* type ornaments can be executed at any stage of the performance, whereas embellishments of the fast *gamaka* type are restricted to the faster sections: *nom tom* and *layakārīs* in medium and fast tempo. Thus, certain stages such as part or the whole of *nom tom druta* and faster *layakārī* sections are specially reserved for the demonstration of fast *gamaka*. Specific types of vocal embellishment shall be discussed within the context of the respective *dhrupada* traditions.

The verbal content of dhrupada

The text is the principal component of any *dhrupada* composition. In the majority of cases, the verses are of religious content and refer to a topic taken from Hindu mythology. *Dhrupada* texts are frequently composed in praise of deities, or they are prayers directed to God. Such verses may refer to Śiva, Ganeśa, Sarasvatī, Kṛṣṇa, Rāma, Hanumāna and other major Hindu deities. Thus, the examples quoted below are *dhrupadas* dedicated to Śiva:

> *tū hī sūrya tū hī candra tū hī pavana tū hī agina tū hī āpa tū*
> *ākāśa tū hī dharani yajamāna,*
> *bhava rudra ugra sarva paśu pati sama samāna īśāna bhīma*
> *sakala tere hī aṣṭa nāma.*
>
> (rāga Bhūpālī, Cautāla; Dagar tradition)
>
> Thou art the sun, thou art the moon, thou art the wind, thou art the fire, thou art the self, thou art space, thou art the earth, the patron of the priests.
> Bhava (existence), Rudra (dreadful), Ugra (aggressive), Sarva (entireness), Lord of the cattle (paśu pati) likewise, Īśāna, Bhīma (gigantic), Sakala (all) - of yours (there are) eight names.
>
> (translation Selina Thielemann)
>
> *gaurī pati viśvanātha khabara lo hamārī,*
> *jaṭā jūṭa māthā sohe kālākaṭa kaṇṭha lase;*
> *ḍimaka ḍimaka ḍamaru baje bhāla śaśi dhārī,*
> *muṇḍa māla galā śobhe girijā bāma aṅga śobhe.*
>
> (rāga Śaṅkarā, Cautāla; Darbhangā tradition)
>
> O Lord Śiva, lord of Pārvatī, do take care of us.
> Matted hair looks beautiful (on your) head, dark poison sticks in (your) throat;
> the *damaru* (pellet-drum) sounds '*ḍimaka ḍimaka*', holding the moon (on your) forehead,
> the garland of skulls (around your) neck, Girijā on your left side looks beautiful in her limbs.
>
> (translation Selina Thielemann)

Some *dhrupadas* may contain reference to both Śiva and Viṣṇu; these are known as *hari-hara dhrupadas*:

> *śiva śiva śiva śiva śaṅkara śambhū paśu pati gaṅgā dhara*
> *umā pati rudra nārāyaṇa deva,*
> *nīla kaṇṭha traiśvara kailāśi kāśī nivāsī rūpa bahu rūpa*
> *triśūla dhari deva.*
>
> (rāga Bhatiyāra, Cautāla; Dagar tradition)
>
> O Lord Śiva Śaṅkara, lord of the cattle, holder of the Gaṅgā, lord of Umā - o Rudra, o Nārāyaṇa.
> (Having a) blue throat, o threefold Lord, resident of mount Kailāśa and of Kāśī, (assuming) many forms [1], holder of the trident.
> (1-characteristic of Nārāyaṇa)
>
> (translation Selina Thielemann)

The following *dhrupada* addresses Sarasvatī, the goddess of knowledge and fine arts:

jagata-jananī jvālā mukhī mātā sarasvatī śāradā vidya dāni dayānī dukha harani,
jo hī (jo hī) mā̃gata so hī phala pāvata mana icchā pūrana karani dukha harani.
(rāga Bhairavī, Rūpaka tāla; Dagar tradition)

O Mother of the world, (with a) face of light - mother Sarasvatī, Śāradā; knowledge giving, merciful one, (you are) removing all pain.
The one who asks (for it), that very one obtains the fruit; (you are) fulfilling the desire of the heart, removing all pain.
(translation Selina Thielemann)

A number of *dhrupada* verses refer to metaphysical themes or take the form of prayers such as the four poems cited below, written by respectively ascribed to Bābā Haridāsa Ḍāgura, Navala Kiśora, Rasakhāna and Svāmī Haridāsa respectively.

bhaja re mana viśvanātha jaise mana āve dekha yāhū tā̃yī jahā̃-jahā̃ mana jāve,
śayana karata pranāma jāna nidra laita jñāna nidhāna calata-phirata pradakṣana mana jahā̃-tahā̃ āve-jāve.
(Bābā Haridāsa Ḍāgura; rāga Kedāra, Cautāla; Dagar tradition)

Worship Lord Śiva, o mind-
just as the mind comes so the eye sees where the mind goes.
The wise one salutates in sleep, in slumber (he) takes the treasure-house of learning;
going and coming, wandering around, here and there, the mind comes and goes.
(translation Selina Thielemann)

yaha jaga jhūṭha jānare mana saca śivaśakti ko karo vakhāna,
āvata eka jāta calo yahi laga rahata sthira sukha pāvata jo nāma prāṇa;
yogayāga tīratha brata saṃyama aura nema dharama karama karata jo nara bhava bhakti baṛho jñāna,
dhyāna dharo śiva mantra japata pragaṭa ho kahata navala kiśora vahi nāma pradhāna.
(ascribed to Navala Kiśora; rāga Śaṅkara, Cautāla; Dagar tradition)

O my mind, know this world to be false!
Praise the true *śiva-śakti*.

One (human soul) comes, and goes away, this goes on for
ever;
He for whom the Name is life itself finds lasting joy.
Yoga, sacrifice, pilgrimage, vows, temperance and religious
custom-
that man who performs (these) deeds with devotion of
feeling may augment his knowledge.
Meditate upon Śiva, by repeating his *mantra* he becomes
manifest:
says Naval Kiśor, that name is supreme.

(translation Rupert Snell)

*mānuṣa haũ to vahī rasakhāni basaũ braja gokula gā̃va ke
gvārana,*
*jo paśu haũ tau kahā basa mero caraũ nita nanda kī dhenu
mā̃jhārana;*
*pāhana haũ taũ vahī giri ko jo dharyau kara chatra
purandara dhārana,*
*jo khaga haũ tau basero karaũ mili kālindī kula kadamba kī
ḍārana.*

(Rasakhāna; rāga Kāmbhoji, Cautāla; Dagar tradition)

Be I a man (in my next life), then (let me be) that same
Raskhān and dwell in Braj with the cowherds of
Gokul village;
if I am a beast, then what power do I have (to alter my
fate)? - let me graze eternally amongst Nanda's cows.
If I am a stone, then (let it be) of that very (Govardhan)
mountain which (Kṛṣṇa) held in his hand as an
umbrella against Indra's torrents;
if I am a bird, then let me make my abode in the boughs of
the Kadamba tree on Yamuna's bank.

(translation Rupert Snell, in Snell 1991b:111)

jhūṭhī bāta sā̃cī kari-dikhāvata hau, hari nāgara;
nisi-dina bunata-udherata hai, prapañca kau sāgara;
ṭhāṭha banāya dharyau miharī kau, hai puruṣa taī āgara;
suni śrīharidāsa yahai jiya jānau, sapane kau sau jāgara.

(Svāmī Haridāsa; rāga Bhūpālī, Cautāla; Darbhangā
tradition,
composition by Vidur Mallik)

The skilful Hari turns falsehood into truth and displays it;
day and night he weaves and unweaves the ocean of
worldly affairs;
the inners structure that he has created is the abode of man;
listen, o Haridāsa, keep this in the mind in dream and
wakefulness.

(translation Selina Thielemann)

Many *dhrupadas* are based on Vaiṣṇava themes; these are primarily praises of Kṛṣṇa and descriptions of his pastimes with the *gopīs*, the cowherd women of Vraja. Other Vaiṣṇava *dhrupadas* are composed in eulogy of Rāma:

avadha pura nagarī ke rāja śrīrāma candra rābana ko mārave
ko laṅkā gaṛha dhāyõ haĩ,
beṛa-beṛa yodhā saba yodhā kālpa kī sātha cale samudra tīra
nāśaka laśakara ṭhaharāyõ haĩ;
hanumāna aise vīra laṅkā saba phūka huī rāvana kau māra
rāma pecaraṅga phaharāyõ haĩ,
sītā kau lāya jaba pujo dasa rāma rāja hara raṅga so sīrī āyo
haĩ.

(rāga Deśī, Cautāla; Darbhangā tradition)

The king of Ayodhya, Lord Rāmacandra, to kill Rāvana,
has rushed to the fort of Laṅkā.
The huge assemblage of boats and warriors went all
together (until) the bank of the ocean stopped the
destructive army.
All of so brave Laṅkā was blown up by Hanumāna; Rāma,
killing Rāvana, fluttered (him) in the air in all
directions.
Having brought Sītā, King Rāma has come, shining cool in
(his) whole image.

(translation Selina Thielemann)

tū ho karunā nidhāna dina bandhu sīla sindhu sītā pati rāma
candra bhaktana para dayāvana,
dāyika jīvana ānanda nāsata bhava dvanda phanda pura hũ
kāraja vidhāna,
dīje nija pada saneha kīje sama hṛdaya geha śaraṇāgata pāhi
māma.

(rāga Bageśrī, Cautāla; Darbhangā tradition)

Thou art the treasury of mercy, the friend of the wretched,
the ocean of moral conduct - o Lord Rāmacandra, lord
of Sītā, beloved and merciful one.
Giving life and bliss, destroying the snears of existence,
fulfilling the constitution of the work;
bestow (upon me) the love of your feet, make my heart
your home; I have come to seek refuge, do take care of
me.

(translation Selina Thielemann)

Owing to the close association of *dhrupada* with the temple music tradition of Vraja, the homeland of Lord Kṛṣṇa, the Kṛṣṇaite theme takes a predominant position among the repertoires of classical *dhrupada*. The following example, a traditional composition of the Dagar *gharānā*, is directed to Rādhā, Kṛṣṇa's favourite consort, who is referred to as the daughter of Vṛṣabhāna:

sundara ho gaī vṛṣabhāna ke biloka āī baira na ko baṛho
bṛthā viraha bali āī kī,
bhūla jāta khāna pāna rūpa raṅga āna-bāna mānasa ko
cetanā na hota cita cāī kī.
(rāga Bihāga, Cautāla)

O Vṛṣabhāna's daughter, you have become beautiful to look at; do not increase hostility purposelessly on account of the sacrifice of separation.
Eating, drinking, appearance, image, conduct, awareness of the mind are forgotten as the desire of the soul is not fulfilled.
(translation Selina Thielemann)

The Darbhangā tradition of classical *dhrupada*, consisting primarily of Vaiṣṇava musicians, owns a particularly rich repertoire of compositions dedicated to the praises and pastimes of the divine couple Kṛṣṇa and Rādhā.

baiṭhe braja rāja kuñvara pyārī saṅga jamunā tīra sītala
bayāra sakhī manda manda āve,
ati udāra baijantī śyāma aṅga śobhā deta bhuja paraspara
kaṇṭha mela bihãsi bihãsi gāve;
jhīne paṭa dupaṭṭa deha prītama sõ ati saneha gaura śyāma
abhirāma mana-matha lajāve,
sūra śyāma madana mohana mohanī se bane doū rahasi
rahasi aṅga aṅga aragajā lagāye.
(Sūradāsa; rāga Basanta, Cautāla)

The prince of Vraja sits together with his beloved on Yamunā's bank; slowly-slowly, the cool breeze is blowing.
A very large flower garland adds beauty to his dark limbs; arms around each other's neck, they laugh as they sing.
(Her) body in thin clothes, (she shows) much affection for the beloved; the charming fair and dark one make the enchanter of the hearts (Kāmadeva) feel ashamed.
Sūra (says) the dark Madana Mohana with his magic of illusion has become two; there is a secret in each (of their) limbs besmeared with *aragajā*.
(translation Selina Thielemann)

The theme of the two *dhrupadas* quoted next is *rāsa*, the circular dance which Kṛṣṇa performed with the *gopīs* on one full moon night in autumn to fulfill their desires. The first verse describes how Kṛṣṇa calls the *gopīs* by the sweet sound of his flute and causes them to abandon their homes and families in order to meet him. The *antarā* text refers to those *gopīs* who were not able to leave their houses as they were held by their relatives: those ones fixed their mind on Kṛṣṇa and thus attained fulfillment.

baṃsī naṭavara bājai linho gopī chīta mādhava giridhara
saba sakhī bichure bulāyai;
mora mukuṭa candra bhāla mukha tẽ muralī dhara dhyāna
dhara amaragāyai.

(rāga Mārvā, Cautāla)

The skilful dancer plays (his) flute, Mādhava steals away
the hearts of the *gopīs*; Giridhara calls all the *sakhīs* to
part (with their families).
Fixing (one's) mind on the one with the peacock-feather
crown (and) the *tilaka* on (his) forehead, (who) holds
the flute on his lips one becomes immortal.

(translation Selina Thielemann)

The second *dhrupada* is based on the first two couplets of a verse from *Hita Caurāsī* ('84 hymns'), the main poetic work of Hita Harivaṃśa (1502-52):

calahī rādhike sujāna tere hita sukha nidhāna rāsa racyau
śyāma taṭa kālindanandinī (rī māī);
nirttata yuvatī samūha rāga raṅga ati kautūha bājata rasa
muralikā ānanda nandanī (rī māī).

(rāga Yamana, Cautāla)

Come, wise Rādhikā! For your love and the treasure of
your happiness, Śyāma has arranged the circle-dance
on Yamunā's bank.
The young women are dancing, dyed in love, they are very
zealous as the joyful flute plays for delight.

(translation Selina Thielemann)

Pt. Vidur Mallik, the present head of the Darbhangā tradition who lives in Vrindaban since many years, composed numerous *dhrupadas* on the basis of the devotional poetry of Vraja. The following three examples are verses from Svāmī Haridāsa's main poetic work in Hindi, *Kelimāla*.

rõma-rõma rasanā jo hotī, taū tere guna na bakhāna jāta,
kahā kahũ eka jībha sakhī rī, bāta kī bāta bāta:
bhāna sramita aura sasi hū - sramita bhaye (aura) jubati-jāta,
śrīharidāsa ke svāmī syāma (kahata rī pyārī) tū rākhata
prāna jāta.

(rāga Kedāra, Cautāla; composition by Vidur Mallik)

If my every pore were a tongue, even then your qualities
could not be described;
What can I say with one tongue, o friend, my words are
like the whistle of the wind;
The sun is worn out (describing your qualities), the moon
too is worn out, and so are the group of young
women;

Haridās's lord Śyāma says: o beloved, you keep my life from departing.
(translation Ludmila Rosenstein)

yaha kauna bāta, (ju) abahī aura, abahī aura, abahī aura,
deva-nārī, nāga-nārī (aura nārī) - te na hohī aura kī aura;
pāche na sunī, aba hū, āgai hū (na hvai hai) yaha gati, adbhuta (rūpa kī) aura kī aura,
śrīharidāsa ke svāmī śyāma-kuñjabihārī, yaha rasa hī basa bhaye aura kī aura.
(rāga Gurjarī Toḍī, Cautāla; composition by Vidur Mallik)

What is this thing that (you are) just now another, just now another, just now another;
Goddesses, *nāga* women and other women, they do not change;
Such (a thing) has been not heard before, is not new, will not be in the future, this strange manner of beauty to be different,
Haridās's lords are Śyāmā and Kuñjabihārī, he came under the power of this emotion only, and she became different.
(translation Ludmila Rosenstein)

dina ḍapha-tāla bajāvata gāvata, bharata paraspara china-china horī,
ati sukumāra badana srama barasata, bhale mile (rasika) kisora-kisorī;
bātani bata batāta, rāga-raṅga rami rahyau rī, (ita-uta cāha calata taki khorī),
(suni) śrīharidāsa tamāla syāma saũ, latā lapaṭi kañcana kī thorī.
(rāga Abhogī Kānhaṛā, *dhamāra*; composition by Vidur Mallik)

Every day (they) play frame-drums and cymbals and sing, (they) colour each other at every moment in Holi;
Sweat drips from their extremely delicate bodies, Kisora and Kisaurī are well-met lovers;
They are talking and conversing, (the couple) are immersed in fun and frolic, when they see a sheltered place they go there with mutual desire;
Listen, o Haridās, the slender vine clings to the dark *tamāla* tree.
(translation Ludmila Rosenstein)

Dhamāra compositions occupy a special position within the *dhrupada* genre. *Dhamāra* has its origin in the Vaiṣṇava temple music tradition of Vraja where it forms a distinct repertoire of verses sung during the season of Holi, the Indian spring festival. This original notion has been maintained in classical *dhamāra* whose texts are always associated with the Holi theme. The last-mentioned example in rāga Abhogī Kānharā represents a composition of this type; four more verses are cited below.

kahā̃ se tuma mada pī āye ho sā̃varau jā bidha dharata pā̃va ḍagamagāta;
abīra gulāla sõ thāra kṣara lāyau bolata vacana laṭapaṭāta.
(rāga Bihāga, *dhamāra*; Dagar and Darbhangā traditions)

Where have you drunk intoxication, o dark one?- the way he keeps (his) foot (makes him) staggering;
having brought a plate of red powder, he stammers (his) words.
(translation Selina Thielemann)

mārata picakārī śyāmabihārī chipa chipa mārata kuñjana bica;
maĩ jamunā jala bharana jāta rahī, bīca mẽ mile kumāra kanhāī.
(rāga Bhimapalasī, *dhamāra*; Darbhangā tradition)

Syāmabihārī secretly shoots with the syringe in the middle of the grove;
I went to fill water from Yamunā, on the way, I met the prince Kanhāī.
(translation Selina Thielemann)

khelata horī bṛja kī gorī nanda nandana vṛṣabhāna kiśorī,
coā candana atara aragajā chilakata śyāma bolata ho horī;
abīra gulāla sõ lāla bhaye bādara picakārī raṅga barasa rahyau rī,
camaka rahī capalā sī nāgara nirakhata sūra-śyāma tṛṇa torī.
(Sūradāsa; rāga Jaijaivantī, *dhamāra*; Darbhangā tradition)

The fair woman of Vraja plays Holi - Nanda's son and Vṛṣabhāna's daughter;
sprinkling perfumes, Śyāma shouts 'holi';
there were red clouds of colored powder, rains of colored water showered down from syringes,
Sūra's Śyāma appears elegant to look at in this frolic play.
(translation Selina Thielemann)

ā ho kaise jāne pāvoge bhāra horī mẽ kala jo gaī tuma bhaji;
gālī dūṅgī deva hasi hasi mukha milūṅgī āja.
(rāga Pūrvī, *dhamāra*; Darbhangā tradition)

O how will you (now) duely go, as you run away yesterday in (the middle of) Holi?
I will talk bad, o my Lord, (but with) a smiling face I shall meet (you) today.
(translation Selina Thielemann)

Holi *dhamāra* texts contain much reference to musical instruments used in the temple music tradition; especially to those played during the season of

Holi. The *dhamāra* in rāga Abhogī Kānhaṛā quoted earlier refers to the frame-drum *ḍapha* and to the pair of small cymbals *tāla*. The *ḍapha*, about four feet in diameter, is a sacred instrument played only at Holi. More instruments are enumerated in a traditional composition of the Darbhangā *gharānā* (the text of the *antarā* is identical with the *antarā* of a *dhamāra* in rāga Miyā̃-kī-Toḍī sung in the Dagar tradition):

airī ḍapa bājana lāge caṅga mṛdaṅga jhāñjha jhankāre;
eka gāvata eka mṛdaṅga bajāvata eka nācata dai dai tāla.
(rāga Yamana, *dhamāra*)

The *ḍapha*, the frame-drum and the barrel-drum start to play, the cymbals sound *jhan jhan*.
One sings, one plays the *mṛdaṅga*, one dances (and) keeps time.
(translation Selina Thielemann)

Caṅga is a frame-drum similiar in shape to the *ḍapha*. *Mṛdaṅga* is an older respectively poetic name for *pakhāvaja*. The pair of cymbals, *jhānjha*, is the distinctive instrument in every performance of *samājagāyana* in the temples of Vraja; its use distinguishes the temple music tradition from North Indian classical music.

Another favourite subject of *dhrupada* texts is the description of different seasons of the year. Such *dhrupadas* are preferably sung in *rāgas* appropriate to the respective season; the association of verses with *rāgas* is particularly strong in the temple *dhrupada* tradition whereas it is less obvious but nevertheless relevant in classical *dhrupada*. *Dhrupadas* referring to the rainy season may be set to *rāgas* such as Malhāra and Megha, both associated with rains respectively clouds. The example quoted below is a composition in rāga Deśa.

garajata bādara umaṛa-ghumaṛa dala sāji-sāji;
nisi andhiyārī kārī bijurī camakārā barasata bunda-bunda.
(rāga Deśa, Cautāla; Darbhangā tradition)

Thunderous clouds are rolling and gathering around; (they come) in groups (with) beautiful shapes.
The night is filled with darkness, lightnings are flashing, rain is dropping.
(translation Selina Thielemann)

A large number of *dhrupada* compositions refers to Indian musicology:

tāla dṛṛha mudrā dṛṛha gāve pravīṇa;
kharaja hī sādhe nāda alāpa puni ritu gāve sādhe tīna grāma.
(rāgas Bhūpa Kalyāṇa and Yamana, Sūlatāla; Darbhangā tradition)

The experts sing with firm *tāla* and in solid position;

with earnest effort, they practice the sound and the voice
modulations, moreover (in all) seasons they
accomplish the three scales.
(translation Selina Thielemann)

The Dagar tradition owns a particularly extensive repertoire of compositions referring to Indian musicology, cf. the example in Sanyal 1995:114-5). Further suitable topics for *dhrupada* texts are systems of Indian philosophy, love themes, or praises of secular rulers. Many compositions of the Dagar *gharānā* are based on Sūfī texts. - Finally, it should be mentioned that *dhrupadas* in Sūlatāla are in most cases associated with Lord Śiva:

śaṅkara girijā pati parvatī patīśvara gale ruṇda mālā
mahāmāyā maheśvara,
jaṭā mẽ gaṅgā trilocana triśūla dhara namo kailāśa pati
satīvara bhuvaneśvara.
(rāga Mālakauṅśa, Sūlatāla; Dagar tradition)

O Śaṅkara, lord of the mountain-born (Girijā), Lord of
Parvatī; the garland of severed heads (around his) neck
- Durgā (and) Maheśvara.
(Holding) the Gaṅgā in (his) matted hair, the three-eyed
bears the trident; named the Lord of mount Kailāśa -
Parvatī (and) the Lord of the World.
(translation Selina Thielemann)

Dhrupada in Dagar style

The *dhrupada* genre is represented by two main living traditions or *gharānās*, i.e. family traditions: the Dagar *gharānā* originating in Rajasthan and the Darbhangā *gharānā* of northern Bihar. The Dagar tradition traces its history to the legendary ancestor Nāyaka Haridāsa Ḍāgura, a contemporary of King Humāyūn (reign 1530-40 and 1555-6). As a *dhrupada* school, it gained significance from the 18th century onwards. Today, the members of the Dagar family belong to the main exponents of *dhrupada*, and moreover, they were the first to make the genre known to non-Indian audiences during the mid-sixties.

Dhrupada in Dagar style is characterized by its remarkably pure quality of voice production and by its restrained and meditative performance style resulting in extended *ālāpas* and emphasis on the devotional mood of the compositions which are frequently sung in unusually slow tempo. In *ālāpa*, much attention is paid to the gradual unfolding of the *rāga* and to the proper execution of the ten *svara-lakṣanas*, or inherent embellishments of notes, recognized in Dagar style. The *ālāpa* consists of three or four sections in performance; however, the singers would emphasize that this is a performance practical compromise with regard to time limitations, and that the theoretical structure of the *ālāpa* comprises many more sections. The standard *ālāpa* contains the two basic elements *rāgālāpa* and *nom tom*, the latter comprising two stages in medium and fast tempo respectively. These three constituent sections may be termed either *rāgālāpa* and *nom tom* in its respective stages, or *ālāpa*, *joṛa* and *jhālā*; the terms *joṛa* and *jhālā* are not just narrowly applied to instrumental music.

As the Dagar tradition of *dhrupada* singing follows the tradition of *vīṇā* playing very closely, many characteristics of the Dagar *ālāpa* are derived from the instrumental style of the *vīṇā*. This applies in particular to the vocal techniques executed in *ālāpa* and to the conception of the *ālāpa* on the whole. Thus, the underlying metric beat which characterizes the *nom tom* section is in fact an ancient *vīṇā* technique that has been adopted by the singers. In distinction to other *dhrupada* traditions, the Dagar *gharānā* makes use of a well-formulated music theory, and the singers are aware of this theory and would frequently refer to it. The significance attributed to the theoretical formulation of musical features is reflected in the fact that many *dhrupada* texts of the Dagar tradition take music theory for their subject-matter. Thus, Sanyal (1995:114-5) quotes the verse of a *dhrupada* in rāga Rūpāvatī which lists the ten *rāga-lakṣanas*, ten *vīṇā-lakṣanas* and ten *svara-lakṣanas* observed in Dagar style. The ten *svara-lakṣanas* are known as *ākāra*, *ḍagara*, *dhurana*, *murana*, *kampita*, *āndolana*, *lahaka*, *gamaka*, *hudaka* and *sphūrtī* (cf. Sanyal 1986 and Thielemann, in preparation).

Describing the *svara-lakṣanas* simply as vocal embellishments would be too narrow a definition; they represent specific ways of developing the *ālāpa* rather than mere ornaments, although their original notion is of course that of embellishment. *Ākāra* and *ḍagara* have been discussed already in the context of the *dhrupada* performance. First, the main notes of the *rāga* are established on the syllable 'ā' in *ākāra* at the beginning of the *rāgālāpa*. Thereafter, the typical phrases are introduced to identify the *rāga*: this is called the *ḍagara* in the Dagar tradition. Seven out of the eight remaining *lakṣanas* are embellishments of either *mīṁḍa* or fast *gamaka* type. *Dhurana* and *murana* denote one and the same technique, a type of note permutation executed by briefly reducing the breath while sustaining the note, in ascent and descent respectively. *Kampita* and *āndolana* are embellishments inherent in the structure of certain *rāgas*: *kampita* denotes the quick touch of a note functioning as a grace note, whereas in *āndolana*, the note is performed with a slow vibrato, similiar to slow *gamaka*. *Dhurana/murana*, *kampita*, *āndolana* and slow *gamaka* belong to the *mīṁḍa* type ornaments; *lahaka* and *hudaka* are fast *gamaka* type embellishments. In *lahaka* the note is taken from far below with a stress in the beginning; *hudaka* is executed in a similiar way but with extra breath force. Finally, *sphūrtī* denotes varying break-ups of notes in fast tempo performed in the very last stage of the *ālāpa*, in particular in the fast *jhālā*.

The most extended stage of *ālāpa* in Dagar style is the *rāgālāpa* which may well last twice as long as the entire *nom tom* and which subjects the single notes and characteristic phrases of the *rāga* to a gradual and thorough development. The next extended section is the *nom tom madhya* which is nevertheless considerably shorter than the *rāgālāpa*: it repeats the melodic outline of the *rāgālāpa*. The *nom tom druta* represents the shortest component of the *ālāpa* unless it is performed in two stages in successively faster tempi, in which case both sub-sections of the *nom tom druta* together may take more time than the *nom tom madhya*, but they will not last longer than the *rāgālāpa*.

Compositions of the Dagar *gharānā* are normally sung in two sections only, although the traditional repertoire contains many *dhrupadas* which have been transmitted in all four sections. Improvisation is of two types: *laya-bāṃṭa* in the sense of rhythmic modification within a variety of tempi, and *bola-bāṃṭa*. The term '*layakārī*', too, may be applied to improvisation in Dagar style, denoting both *laya-bāṃṭa* and *bola-bāṃṭa*. Simple diminuition of the composition, i.e. singing the basic composition at different degrees of speed, is not performed in Dagar style as it is considered to be pre-planned and therefore lacking spontaneity. The same applies to *tihāīs*, phrases repeated thrice ending on beat 1 of the next metric cycle: *tihāis* are a feature derived from dance; they have no place in *dhrupada*. Certain *tihāīs*, however, are memorized for general use and may be sung spontaneously at the end of a sequence of *layakārīs* (cf. Widdess 1994a:73 and Thielemann 1994). Compound *tihāīs* which form an integral part of improvisation in Darbhangā style are rejected by the singers of the Dagar tradition. *Layakārīs* in Dagar style are characterized by intricate assymetrical progressions, hence the frequent occurrence of *bola-bāṃṭa* in which the syllables are placed consciously between the beats.

Dhrupada in Darbhangā style

The Mallik tradition associated with the royal court of Darbhangā in Northern Bihar was founded by two brothers named Rādhākṛṣṇa and Karttārām around the middle of the 18th century. Being among the main exponents of *dhrupada* of the present, alongwith the Dagars, the Darbhangā tradition is continued today in two lineages formed by the descendants of Rādhākṛṣṇa and Karttārām respectively. The present head of the Darbhangā *gharānā* is Pt. Vidur Mallik of Vrindaban, who belongs to the lineage of Rādhākṛṣṇa.

The distinctive characteristic of *dhrupada* in Darbhangā style is its powerful vocal delivery with is devoid of restrained or even meditative elements, and its extremely lively way of performance in the execution of *layakārīs*. Unlike the Dagars, the singers of the Darbhangā tradition do not have a formulated theory for the performance of *dhrupada*, and only few traditional *dhrupada* verses of this *gharānā* refer to musicological themes. Nevertheless, it is possible to identify in the performance style of the Darbhangā *gharānā* most of the features theoretically formulated in the terminology of the Dagar tradition. The Darbhangā tradition uses its own specific terminology for vocal embellishments, improvisation techniques and the constituent components of the *dhrupada* performance; these shall be briefly described in the following paragraphs.

In performance, the *ālāpa* consists of three, or more often four stages in slow, medium and two degrees of fast tempo respectively: *rāgālāpa*, *nom tom madhya* and two varieties of *nom tom druta*. The Darbhangā terminology rarely mentions the word '*nom tom*' but refers rather to successive stages in *duguna*, *tiguna*, *cauguna* and *chahguna*. These terms have been already explained in the context of *layakārī* respectively *laya-bāṃṭa* in the sense of diminuition of the composition, where they denote the second, third, fourth respectively sixth degree of speed; in *nom tom*, they refer to the grouping of syllables into two, three, four and six notes respectively. *Duguna*, grouping into two syllables, equals the *nom tom madhya* whereas *tiguna*, *cauguna* and *chahguna* are respectively faster stages of *nom tom druta*. The *ālāpa* is generally taught in more than four stages: *rāgālāpa*, *duguna* (i.e. *nom tom madhya*), *tiguna*, a variety of stages in *cauguna* and, finally, *chahguna*; thus, the *nom tom druta* becomes the most extended section, lasting longer than even the *rāgālāpa*.

The architecture of *ālāpa* in the Darbhangā tradition differs considerably from the system used by the singers of the Dagar *gharānā*. Thus, the melodic development of the *rāgālāpa* progresses in phrases rather than single notes immediately after the tonic has been established in *ākāra*. The melodic progression itself happens nevertheless gradually. Another distinctive feature is the remarkably wide tonal range covered by the singers of the Mallik tradition. In *ālāpa*, it is convention to ascend to registers as high as the voice of the singer allows; some singers make use of the entire range of three octaves and present the tonic in four octaves. The practice of singing *ālāpa* in three octaves is particularly strongly developed in the school of Vidur Mallik, and it has been argued that this is due to the influence of the vocal style of the *rāsalīlā* tradition of Vraja, in which the singers ascend to very high registers for the sake of dramatic expression (Thielemann, in preparation). In Dagar style, on the other hand, the melody never ascends far beyond the upper tonic; here, it is considered a rule that the melody of the *ālāpa* should not ascend beyond the peak note of the following composition. - Vocal techniques in Darbhangā style are not defined in a theoretical system. The only terms applied to ornametation are *mīḍa* and *gamaka*, the former denoting all types of gliding embellishments in slow tempo, the latter denoting fast embellishments involving a stress in the beginning.

The Darbhangā tradition owns an extensive repertoire of compositions transmitted and sung in full in four sections. *Dhrupada* and *dhamāra* compositions are generally sung faster than in Dagar style. Improvisation involves a fair amount of pre-composed *laya-bāṃṭa*; in teaching, the composition is sung first in its basic shape, followed by repetitions in *duguna*, *tiguna*, *cauguna* and *chahguna* respectively. This order is less strictly maintained in performance where the respective stages of *laya-bāṃṭa* are interspersed with *layakārīs*. The *layakārīs* are characterized by symmetric progression with stresses placed on the beat; *bola-bāṃṭa*-type *layakārīs* are rarely used. As for terminology, the only term applied to improvisation by the singers of the Darbhangā *gharānā* is '*layakārī*'; '*laya-bāṃṭa*' and '*bola-bāṃṭa*' do not occur. A distinctive characteristic of improvisation in Mallik style is the extensive use of *tihāīs*. Simple *tihāīs* are very often elaborated to compound *tihāīs*, and they are given special attention in practice and teaching. Thus, certain standard *tihāīs* are pre-composed within the *tiguna* and *chahguna* versions of the composition (cf. Thielemann 1994). In the context of a concert performance, the *layakārī* section forms frequently the most extended stage, as the particular strength of the singers of the Darbhangā tradition is their inspiration in the tireless invention of increasingly skillful *layakārīs* as the performance proceeds.

Epilog: revival and present state of the dhrupada tradition

To conclude this paper, the development of *dhrupada* over the past decades shall be briefly summarized. The reflection intends by no means to be complete, as more thorough accounts of revival and present state of *dhrupada* are given elsewhere (cf. Widdess 1994b). - Following continuous decline over the past three centuries, the interest in *dhrupada* revived during the middle decades of the present century. It was at this time that the first *dhrupada* singers, members of the Dagar family, started performing abroad and made the genre known to non-Indian audiences. The immediate result was increasing interest in *dhrupada* among Western and Indian scholars, alongwith a comeback of *dhrupada* on the Indian concert stage. The tendency was particularly helped along by the supporting activities of individuals committed to the revival of the ancient *dhrupada* tradition. Thus, festivals of *dhrupada* were brought to life in various places in India such as the annual festivals held in Banaras and

Vrindaban. The scholarly interest in *dhrupada* has been rapidly increasing especially during recent years. During the eighties, members of the Mallik family, too, started touring abroad and the acquaintance of Western audiences with *dhrupada* was thus no longer restricted to Dagar style. The continuation of *dhrupada* in Darbhangā style is significantly promoted by an important *dhrupada* school under the guidance of Pt. Vidur Mallik: the Vraja Kalā Gurukula at Śrī Caitanya Prema Samsthāna in Vrindaban, which was established in 1981 thanks to the responsible attitude and support given by Shri Shrivatsa Goswami, the academic director of Śrī Caitanya Prema Samsthāna, for the revival of *dhrupada*. Regarding the present state of the *dhrupada* tradition, it is doubtlessly justified to say that much has been achieved during the past fifteen to twenty years; nevertheless, the rôle that *dhrupada* plays in the field of North Indian music today is still a marginal one, and many more efforts are needed in order to not only keep the genre alive but also to make the audiences aware of and able to appreciate this ancient art.

DHRUPADA IN THE MUSICAL TRADITIONS OF VRAJA

When Shri Shrivatsa Goswami initiated the major activities for the revival of *dhrupada* in Vrindaban during the late seventies, such as annual *dhrupada* festivals and the establishment of a permanent *dhrupada* school at Śrī Caitanya Prema Samsthāna with Ustad Rahim Fahimuddin Dagar and subsequently Pandit Vidur Mallik as its principal teachers, the classical *dhrupada* of the Darbhangā tradition found a new home in Vraja, the religious and cultural center of northern India where *dhrupada* had never declined, but had been flourishing in the musical traditions of the temples since the time of the mediaeval *bhakti* poet-saints. The devotional *dhrupada* of the Vaiṣṇava temples is known as *havelī dhrupada*, literally '*dhrupada* of the *havelī* type temples'. More specifically, '*havelī dhrupada*' refers to the type of *dhrupada* sung in the musical style of the Vallabha Sampradāya, one of the major Vaiṣṇava communities represented in Vraja, whose musical tradition is called *havelī saṃgīta*. Devotional *dhrupadas* are characterized by *pada pradhāna*, i.e. predominance of the poetic word of the verse (*pada*) over all other components of the musical presentation. The chief aspect of the Vaiṣṇava *dhrupada* is its *bhāva*, its underlying mood and the sentiments evoked through the words and sacred content of the text. Devotional *dhrupada* is rendered exclusively for the enjoyment of God; there is no purpose at the basis of the performance other than to express one's intense devotion to God through song. The compositions of *havelī dhrupada* are simple in their structure, consisting of the four melodic sections *sthāyī*, *antarā*, *saṃcārī* and *ābhoga*, and the religious content of the *dhrupada* verses requires the compositions to be sung in full no matter how extended the verses are. There is no elaborate development of the *rāga* in *ālāpa* as in classical *dhrupada*; only the characteristic ascending and descending phrases of the *rāga* are briefly introduced before the presentation of the composition starts. Musical improvisation, if it occurs at all, is arranged in such a way as to enhance the effect of the poetic word; it becomes never a purpose in itself. Based on the verses of the mediaeval poet-singers of Vraja, the texts of *havelī dhrupadas* focus on the love-sports and pastimes of the divine couple Kṛṣṇa and Rādhā.

The origin of the tradition of devotional *dhrupada* in Vraja is commonly traced to the renowned 16th century saint-musician Svāmī Haridāsa, often respectfully referred to as the 'father of North Indian music'. The name of Svāmī Haridāsa occurs in the enumerations of the greatest *dhrupada* musicians of the past, and his verses are unanimously accepted to be exponents of the poetic genre of *dhrupada*. Strikingly, all poems contained in Svāmī Haridāsa's main poetic works in Vrajabhāṣā, *Aṣṭādaśa siddhānta* and *Kelimāla*, comprise exactly four verse-lines corresponding to the four respective melodic sections of the *dhrupada* composition. *Dhrupada* is sung to the present day in the musical tradition of the Haridāsī Sampradāya, the religious community founded by Svāmī Haridāsa in the 16th century. These *dhrupadas* are rendered in the musical style of *samājagāyana*, congregational singing practiced in Vaiṣṇava temples and domestic sanctuaries. In the musical tradition of the Haridāsī Sampradāya, it is the verses of Svāmī Haridāsa that are sung as *dhrupadas*, consisting of four sections presented one by one first by the lead singer (respectively a small group of senior musicians) and subsequently repeated by the other singers. The *dhrupada* compositions are set to Cautāla of twelve beats (which corresponds in its structure to the Cautāla of North Indian classical music); in the musical terminology of the Haridāsī Sampradāya, the term '*dhrupada*' is frequently equated with 'Cautāla'. The songs are rendered in slow tempo. The text lines are regualarly interspersed with standardized verse-filling syllables (*erī hā*) stretched over one full metric cycle before the next verse line follows. Text lines and verse-fillers are presented by each group of singers with several repetitions, and the performance of one *dhrupada* composition takes about seven to ten minutes.

Another Vaiṣṇava *sampradāya* in Vraja with a strong tradition of *dhrupada* singing is the Nimbārka Sampradāya, a community founded by the 13th century philosopher Nimbārka. The musical style of the Nimbārka Sampradāya resembles very closely the style of the Haridāsī Sampradāya, and *dhrupada* features prominently in the performances of congregational singing or *samāja*. The *dhrupada* compositions in the repertoire of the Nimbārka Sampradāya range from short compositions based on poems comprising four verse-lines equivalent to the four respective sections of the composition to extended verses consisting of more than sixty couplets whose performance takes about three hours or more. Extended compositions are sung in a sequence of *sthāyīs* and *antarās*, and the final couplet containing the name of the poet in the last line forms *saṃcārī* and *ābhoga*. The *dhrupadas* are rendered in very slow tempo, and verse-filling syllables are firmly integrated into the musical presentation. In the terminology of the Nimbārka Sampradāya, '*dhrupada*' denotes both a song type respectively poetic genre, and the metric cycle Cautāla.

In contrast to the terminologies of the Haridāsī and Nimbārka Sampradāyas, the musicians of the Rādhāvallabha Sampradāya would emphasize that the term '*dhrupada*' refers to a singing style rather than a to *tāla*, and that the utilization of this term to denote Cautāla is incorrect. The Rādhāvallabha community, founded by the 16th century poet Hita Harivaṃśa - a contemporary of Svāmī Haridāsa - owns a strong tradition of *samājagayana* in which, however, *dhrupada* is less prominent than in the musical styles of the Haridāsī, Nimbārka and Vallabha Sampradāyas. Nevertheless, *dhrupada* compositions do exist in the repertoires of the Rādhāvallabha Sampradāya.

The musical tradition of the Vallabha Sampradāya, known as *havelī saṃgīta*, represents the closest link between Vaiṣṇava devotional music and North Indian classical music, and the *dhrupada* of the *havelī saṃgīta* tradition differs from the classical *dhrupada* only with respect to performance-practical conventions, not from the structural point of view. A typical *haveiī dhrupada* performance in soloistic setting, i.e. with the lead singer taking the rôle of a soloist, sometimes supported by a second vocalist, and accompanied by *pakhāvaja*, cymbals and in some cases a supporting melody instrument such as *sāraṅgī*, flute or harmonium, is opened with a few characteristic melodic phrases to identify the *rāga*, followed by the complete composition in four sections, and concluded with *layakārī* improvisation consisting of rhythmic variation within the metric cycle as in classical *dhrupada*. *Dhrupada* in *havelī saṃgīta* style is restrained in its execution and devoid of fast melodic embellishments which would be allowed in other types of Vaiṣṇava devotional song (*kīrtana*), hence *havelī dhrupada* underlies the same stylistic requirements as the *dhrupada* of North Indian classical music.

Dhrupada forms an integral part of yet another cultural tradition which is unique to Vraja: the *rāsalīlā*, a form of religious drama depicting stories from Kṛṣṇa's childhood and youth in Vraja. Structurally, *rāsalīlā* represents a combination of music, dance and dramatic art, and the music is rendered in *havelī saṃgīta* style. The presentation of a *dhrupada* composition in Cautāla is one of the fixed and indispensable items in the opening part of every *rāsalīlā* performance. The *dhrupada* is sung by the *svāmī*, the lead singer and master of the troupe, who accompanies himself on the harmonium; vocal support is provided by a second singer, metric orientation by the cymbals and rhythmic accompaniment by the *pakhāvaja*. First, the composition is sung in slow tempo in four sections, followed by *layakārī*-type improvisation. Both singing style and improvisation techniques are the same as in classical *dhrupada*; the only distinctive feature is the use of cymbals, the characteristic instrument of the temple music tradition, which would not be played in the classical style.

The close association of the *dhrupada* genre with the musical tradition of Vraja is particularly strongly expressed in the sub-genre known as *dhamāra* which took its origin in Vraja. In the same way as *dhrupada* can denote a poetic genre, a musical style, and a metric cycle of twelve beats, *dhamāra*, too, has three connotations: firstly, it refers to a specific poetic repertoire or set of verses sung for the season of Holi (*horī dhamāra*), secondly, it denotes a *dhrupada* composition set to Dhamāra tāla of 14 beats, and finally it refers to the metric cycle Dhamāra tāla itself. In the Vaiṣṇava temples of Vraja, *dhamāra* songs are performed during the month of Phāguna (February-March) for the spring festival of Holi. The most common *tāla* to which *dhamāras* are set is Dhamāra tāla, but other *tālas*, too, are legitimate. The performance practice of *dhamāra* in the respective Vaiṣṇava Sampradāyas of Vraja does not differ essentially from the performance practice of *dhrupada* compositions in Cautāla. In *rāsalīlā*, *dhamāra* performances in *havelī saṃgīta* style are presented to accompany dance; here, the improvisation on the *dhamāra* composition includes portions sung on the basis of dance mnemonics rather than text syllables. The *dhamāra* compositions of North Indian classical music have maintained their original notion as Holi songs; their texts, with few exceptions, are always associated with the Holi festival.

With the revival of classical *dhrupada* and its permanent establishment in Vrindaban, a new dimension was added to the *dhrupada* tradition of Vraja. Although classical *dhrupada* had been practiced in Vraja before by musicians emerging from the *havelī saṃgīta* tradition, now, for the first time, the high art of Hindustānī vocal music was given its proper place on the concert stage. The annual *dhrupada* festivals held in Vrindaban since 1979 provided a platform for *dhrupada* musicians from all parts of the country to present their art in front of an audience that had been acquainted with devotional *dhrupada* over many generations. The foundation of the Vraja Kalā Gurukula in 1981 helped to make *dhrupada* increasingly accessible to the young generation, and many promising students emerged from this *dhrupada* school since its establishment. Moreover, the appointment of Pandit Vidur Mallik as the principal teacher of *dhrupada* at the Vraja Kalā Gurukula in 1982 resulted in a revival of *dhrupada* in Darbhangā style. Up to then, the Darbhangā tradition had been represented mainly by Pandit Ram Chatur Mallik who was doubtlessly the most renowned *dhrupada* singer of this *gharānā* in the present century, whereas Vidur Mallik's branch of the tradition was little known. Nowadays, Pandit Vidur Mallik and his disciples are not only the main representatives of classical *dhrupada* in Vrindaban, but they take active part in the musical performances of the temples, too. Thus, Pandit Vidur Mallik, his son Anand Kumar as a *pakhāvaja* player, as well as the students of the *dhrupada* class are regular participants in the *samāja* performances held by Shri Purushottam Goswami jī Mahārāj, the foremost leader of the Caitanya Sampradāya, at the temple of Rādhāramaṇa in Vrindaban. Today, classical *dhrupada* is flourishing in Vraja thanks to the efforts of Śrī Caitanya Prema Samsthāna and its academic director, Shri Shrivatsa Goswami. The significance of *dhrupada* for the cultural tradition of Vraja is very high and the efforts for the revival of this genre deserve much respect - as *dhrupada* student Mukesh Kaushik formulates is: "this is great work, and I think *dhrupada* is something so brilliant within the classical music tradition of our Vrindaban; such a tradition exists perhaps nowhere else, and it would be wrong to separate the name of *dhrupada* from Vrindaban".

DHRUPADA IN THE SCHOOL OF PANDIT VIDUR MALLIK: A COMPARATIVE ANALYSIS OF PERFORMANCE

I. Introduction

The *dhrupada* style, the oldest genre of Hindustānī vocal music, goes back to a type of vocal composition called *dhruva prabandha* first described in the 13th century by Śarṅgadeva in his treatise *Saṃgītaratnākara* (henceforth SSR; IV:315ff). The word *dhrupada* is derived from the Sanskrit *dhruva*, 'fixed', and *pada*, 'verse', denoting "a composition in which the *padas* or words are set to a definite structure or pattern" (Srivastava 1980:1). The origin of *dhrupada* is strongly connected with the Vaiṣṇava *bhakti* movements. According to Srivastava (1980:22), *dhrupada* was a type of devotional song sung both in temples and by Vaiṣṇava mendicants. These *havelī dhrupadas*, or 'temple *dhrupadas*', during the 15th and 16th centuries, caught the attention of the Hindu and Muslim rulers of the time and began to become established in the courts. Thus, *dhrupada* was the dominating style at the royal court of the Mughal emperor Akbar in the second half of the 16th century. Since *dhrupada* demands considerable vocal and intellectual discipline on the part of the performer, it is not surprising that this style was gradually superseded by several lighter styles such as *khyāla*, *ṭhumarī* and others that developed out of *dhrupada*. Nowadays, *dhrupada* is very rare and only few singers perform it, despite various attempts of revival in recent years.

Musically, the *dhrupada* style is characterized by purity of the voice and strict rules governing vocal improvisation. Ornamentation is extremely scarce, and much attention is paid to the purity of the *rāga*, the musical mode. Improvisation of rhythmic kind is permitted, but restrictions apply with regard to melodic improvisation and particularly to vocal ornamentation. As for the musical form, *dhrupada* compositions are always preceded by an extended *ālāpa*, an introductory section without fixed meter, consisting of several stages, in which the single notes and characteristic phrases of the *rāga* are gradually introduced and established. The composition itself is accompanied by the double-headed barrel-shaped drum *pakhāvaja* whose majestic sound is more appropriate for the serious and deeply devotional *dhrupada* style than the lighter-toned *tablā* played in other styles of North Indian classical music.

Dhrupada is frequently rendered by two singers singing the composition in unison and alternating in *ālāpa* and improvisation.

An important feature of *dhrupada* is the significance of the poetic word. The texts, in Vrajabhāṣā Hindi (the language of literature and poetry), refer generally speaking to religious and philosophical themes taken from Hindu mythology. Most *dhrupadas* make the praise of major Hindu deities their subject-matter. Further topics include praises of secular rulers, erotic themes, Indian musicology and the description of different seasons of the year (cf. Srivastava 1980:36-46). There exist also a few compositions on Muslim religious themes. On the whole, the verbal content of *dhrupada* is overwhelmingly devotional, a fact that explains the careful rendering of *dhrupada* compositions in such a way that the textual understanding is never affected.

During the 16th century, *dhrupada* developed in four distinct melodic styles known as *bānīs* (Sanskrit *vāṇī*): *gauṛahāra*, *khaṇḍāra*, *nauhāra* and *ḍāgara bānīs*. The *gauṛahāra bānī* is said to have been introduced by Akbar's famous court musician Tānasena who hailed from a family of Gauṛa Brahmans, and it started in Gwalior ('*gauṛahārī*' is considered to be a linguistically corrupted form of '*gvaliyarī*'). According to Goswami (1957:126), "the *Gouḍī* [i.e. *gauṛahāra*] style of dhrupad singing is slow and heavy in its movement and requires great control of breath. In its execution, it is rigid and disciplined. It is marked by correct intonation, purity of design, simplicity of execution and massiveness of structure". The *khaṇḍāra bānī*, introduced by Naubat Khān from Khaṇḍār in Rajputana, consisted primarily of *vīṇā* players, and *dhrupada* was sung only secondarily (Srivastava 1980:50). As distinct from the *gauṛahāra bānī*, *dhrupada* in *khaṇḍāra* style is never sung in very slow tempo; it is forceful and full of movement and richness (Goswami 1957:126). The style brought into being by Śrīcanda from the village Nauhār in the Delhi province, *nauhāra bānī*, is characterized by simplicity and charm, creating "a sense of wonder" (Goswami 1957:126). Finally, *ḍāgara bānī* is said to have arisen from a combination of the *gauṛahāra* and *khaṇḍāra* styles, by singing *dhrupada* of *gauṛahāra bānī* at medium speed and combining it with features from the *khaṇḍāra bānī* in order to add color to the performance (cf. Goswami 1957:126 and Srivastava 1980:51); i expresses delight and compassion.

The *bānīs* did not survive for a long time; they merged with each other and lost much of their distinctive qualities. After Tānasena's death, three *dhrupada* schools (*senī gharānās*) were founded by his family members, who were at the same time representatives of the different *bānīs*: one at Delhi, founded by Tānasena's son Bilās Khān (*gauṛahāra* *bānī*); one at Jaipur, founded by Tānasena's son Suratasena (*ḍāgara bānī*), and one continued by Tānasena's daughter Sarasvatī Devi (*ḍāgara bānī*) and her husband Miśri Singh (*ḍāgara* and *khaṇḍāra bānīs*) (te Nijenhuis 1974:85). In addition, two more important *dhrupada gharānās* came into existence: the Tilwaṇḍī *gharānā*, founded by Chānd Khān and Suraj Khān in Punjab and continued today in Pakistan, and the Betiyā *gharānā*, formed by story-tellers or *kathakas* from Banaras and Muslim teachers from Kalpi, who were disciples of Hāidār Khān Senī from Lucknow.

Today, the *dhrupada* style is represented by two main living traditions or *gharānās* (i.e. family traditions): the Dagar *gharānā*, whose members claim to continue *ḍāgara bānī* style, and the Mallik tradition associated with Darbhangā in northern Bihar, which is said to be exponent of *gauṛhāra bānī.*[1] The history of these *dhrupada* traditions can be reconstructed only on the basis of accounts given by their surviving members.[2] According to such accounts, the Darbhangā tradition was founded around the middle of the 18th century by two brothers named Rādhākṛṣṇa and Karttārām, Brahmans hailing from a place adjacent to Vraja and Rajasthan, who lernt *dhrupada* singing from Bhūpat Khān in Lucknow (Beohar 1986:36). Following a very successful performance in the court of Lucknow at the age of thirty-five, the two brothers were appointed as court musicians by the Nawab of Lucknow. When the ruler of Darbhangā heard them during a visit to Lucknow, he wanted to bring them to his own court. Since the Nawab of Lucknow was not willing to part with his musicians, a settlement was reached according to which the two brothers had to sing for six months of the year in Darbhangā and for the other six months in Lucknow. Later on, the two brothers and all the descendants of their family settled in the village Amta in Bihar and became exclusively attached to the Darbhangā court. The ruler of Darbhangā donated them a huge piece of land, including Amta and several other villages; thus, this Brahman family came to be known by the name 'Malik' (later on spelled 'Mallik'), 'master of the land'. - The Darbhangā *gharānā* had also a strong tradition of *vīṇā* and *pakhāvaja* playing. The latter has been sustained up to the present day, while the *vīṇā* tradition gradually vanished in the course of time.

The Mallik tradition is continued today in two lineages: the descendants of Rādhākṛṣṇa and the descendants of Karttārām. Among the latter, the most renowned musician of the present century was doubtlessly Pandit Ram Chatur Mallik (1906-1990) who passed away only a few years ago. Ram Chatur Mallik was one of the last Indian musicians to have been employed as a court musician (at Darbhangā). His tradition is now continued by his disciple and grandnephew Abhay Narayan Mallik. The present head of the Darbhangā *gharānā* is Pandit Vidur Mallik, who belongs to the lineage of Rādhākṛṣṇa. Since 1982, Pandit Vidur Mallik teaches *dhrupada* at the Vraja Kalā Gurukula at Śrī Caitanya Prema Samsthāna in Vrindaban where he succeeded Ustad Rahim Fahimuddin Dagar. Two of his sons, Ram Kumar and Prem Kumar Mallik, have become masters of *dhrupada* in their own right; Prem Kumar Mallik is presently teaching at the University of Allahabad. Anand Kumar Mallik, the third son of Pandit Vidur Mallik, continues the tradition of *pakhāvaja* playing.

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[1] Some singers claim to continue *nauhāra bānī* and *khaṇḍāra bānī* styles (Ram Kumar and Prem Kumar Mallik, p.c.6/8/94).

[2] For a more detailed account of the Darbhangā tradition see Beohar (1986) whose article is based on oral information given by Pandit Ram Chatur Mallik and Abhay Narayan Mallik. For the Dagar *gharānā* see Sanyal (1986).

II. The *dhrupada* form: its theoretical concept

The aim of this chapter is not a detailed description of the *dhrupada* form and its evident and presumed origins in early Sanskrit treatises on music (which I have done elsewhere, cf. Thielemann 1995), but a summary of the structural parts upon which the *dhrupada* form is based, in order to formulate a theoretical basis for the evaluation of changes and peculiarities arising in performance practice as well as for the identification of differences in the specific *dhrupada* traditions.[3]

The *dhrupada* performance is generally opened with an extended *ālāpa* (from Sanskrit *ālāpa*, *ālapti*, 'talk, conversation, discussion'), in which every aspect of the *rāga* is introduced and exhaustively developed in lower, middle and upper octaves. The *ālāpa* comprises two major divisions called *rāgālāpa* and *nom tom*, and several sub-divisions. In the first stage, the *rāgālāpa*, the single notes and characteristic phrases (*pakaṛa*, literally 'catch' phrases) of the *rāga* are introduced in free tempo. A metric pulse underlies the second stage, the *nom tom*, which repeats the melodic outline of the preceding *rāgālāpa*. From the point of view of tempo, the *ālāpa* is divided into three successive stages in slow (*vilambita*), medium (*madhya*) and fast (*druta*) tempo respectively. The *rāgālāpa* is sung in slow tempo; the *nom tom* is sub-divided into two stages in medium and fast tempo respectively. It should be noted, however, that the divisions into *rāgālāpa* and *nom tom* do not necessarily coincide with the tempo divisions into slow respectively medium and fast tempo. The distinctive criteria for *rāgālāpa* and *nom tom* is the change from tempo rubato in *rāgālāpa* to tempo giusto in *nom tom*, not the change from slow to medium tempo.

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[3] For further, more or less summarized accounts of the *dhrupada* form, cf. Kaufmann (1968:25f), Kuckertz (1981:40), te Nijenhuis (1974:81f) and Thielemann (1993).

In the first stage of *ālāpa*, the *rāgālāpa*, the singer starts from the tonic and introduces, one by one, the notes of the lower octave. He then returns to the tonic and subjects every note of the middle octave to an elaborate development. Having reached the upper tonic, the climax of the *ālāpa*, he may introduce a few notes of the upper octave before returning to the lower tonic, thus bringing the *rāgālāpa* to a proper close. The same procedure is then followed in *nom tom*, where, by introducing a metric pulse, a new aspect is added to the performance. In *nom tom*, the melody sung in tempo giusto is from time to time interspersed with phrases deliberately delaying the underlying metric pulse, a feature derived from the *joṛa* and *jhala* sections of the instrumental *ālāpa* performed on plucked string instruments (originally on the *vīṇā*), where the performer occasionally stops plucking the *cikārī* (drone) strings while pulling the melody string in order to produce as many notes as possible before the sound dies away.

The *ālāpa* is performed by the singer alone, 'accompanied' only by the drone of the long-necked lute *tānpurā* and, in some cases, melodically supported by the bowed lute *sāraṅgī*. In *ālāpa*, no text is used; the notes are sung to syllables like *ta*, *da*, *ra*, *ri*, *na*, and sometimes the sacred formula *hari om ānanda nārāyaṇa* or similiar sacred words can be heard.

On completion of the *ālāpa*, the soloist sings the *dhrupada* composition (*bandiśa*) in slow or medium tempo. He is now joined by the *pakhāvaja* player who improvises within the limits of the metric cycle or *tāla* to which the song is set. A complete composition consists of four sections or melodic components called *sthāyī*, *antarā*, *saṃcārī* and *ābhoga*. These sections are sung one after the other with a refrain called *mukhaṛā* (i.e. the first line of the *sthāyī* or part of it) repeated after each section except between *saṃcārī* and *ābhoga*. The *sthāyī* contains the first line of the *dhrupada* poem; melodically, it moves in the lower register of the middle octave and in the lower octave. The *antarā* continues with the second line of the poem; its melody ascends quickly to the upper tonic and above. The third line is introduced in the *saṃcārī* which follows the melodic outline of the *sthāyī*. Finally, the *ābhoga* contains the last line in which the name of the composer (or in some cases that of a patron to whom the *dhrupada* is dedicated) is mentioned, and it bears the same melodic characteristics as the *antarā*.

Most slow *dhrupada* compositions are set to the 12-beat metric cycle Cautāla which shows the following structure:

×	.	o	.	2	.	o	.	3	.	4	.	(×)
1	2	3	4	5	6	7	8	9	10	11	12	(1)
bola:												
dhā	dhā	din	tā	kiṭa	dhā	din	tā	tiṭa	kata	gadi	gana	(dhā)

×-*sam* (stressed beat); o-*khali* (empty beat)
bola - drum syllables

A number of other *tālas* suitable for slow *dhrupada* are Jhapatāla (10 beats), Matta tāla (9 beats) and Tīvra respectively Rūpaka tāla (7 beats). *Dhrupadas* in fast Cautāla belong to the repertoire of the Dagar tradition, but they are never sung by members of the Darbhangā *gharānā*.

As a general rule, each melodic section contains four *tāla* periods in Cautāla, but in practice there are many exceptions where sections are shorter. Furthermore, in modern performance practice, the *saṃcārī* and *ābhoga* sections are frequently omitted in order to allow more time for improvisation. Since 'modern performance practice' denotes a period of at least two centuries, there are nowadays many *dhrupada* compositions of which only the first two sections are known, the remaining two having been forgotten, or, in some cases, the texts are still known for all four sections while the melodies are remembered only for *sthāyī* and *antarā*. In the course of this process, the names of the poets respectively composers, too, have been forgotten, for they are mentioned only in the last line.

Improvisation following on completion of the *dhrupada* composition may be of two types: *layakārī* (from *laya*, 'tempo'), the demonstration of a variety of tempi which may include the performance of *laya-bāṃṭa* (*bāṃṭa*, 'divisions', hence *laya-bāṃṭa*, 'tempo-divisions'), i.e. singing the composition at different speeds[4], and *bola-bāṃṭa* (*bola*, 'word', hence *bola-bāṃṭa*, 'division of the words'), a type of improvisation in which the words are set to new melodic phrases and in cross-rhythm against the *tāla*. Strictly speaking, *bola-bāṃṭa* is a type of *layakārī* based on the division of the words rather than on the variation of tempo within the *tāla*. In *dhrupada* style, no other ways of improvisation are permitted.

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[4] Strictly speaking, *laya-bāṃṭa* is not improvised; it is a repetition of the basic composition on different levels of tempo. The faster the tempo, the more the composition is subjected to melodic simplifications. 'Variation' would be a more appropriate term.

Following elaborate improvisation on the composition in Cautāla, the *dhrupada* performance is normally continued with another composition in medium tempo in Dhamāra tāla of 14 beats:

×	.	.	.	.	2	.	o	.	.	3	.	.	.	(×)
1	2	3	4	5	6	7	8	9	10	11	12	13	14	(1)
ka	dhi	ṭa	dhi	ṭa	dhā		ga	ti	ṭa	ti	ṭa	tā		(ka)
dhā	ge	ṭa	dhi	ṭa	dhā		tā	ka	ta	ki	ṭa	tā		(dhā)

This type of *dhrupada* composition, called *dhamāra* like the *tāla* to which it is set, has its origin in the Vaiṣṇava temple music tradition of Vraja where the word *dhamāra* denotes not only a *tāla* and a specific type of vocal composition, but also a specific set of poetic verses sung during the season of Holi, the Indian spring festival. The texts of classical *dhamāra* compositions are always connected with Holi. Musically, the structure of these compositions is identical with the *dhrupada* structure given above. Improvisation may well be performed already before the composition has been sung in full; frequently it follows on completion of the *sthāyī*, and the *antarā* section is then sung towards the end of the *dhamāra* performance.

Extended performances are concluded with another composition in fast tempo set to the 10-beat Sūlatāla:

×	.	o	.	2	.	3	.	o	.	(×)
1	2	3	4	5	6	7	8	9	10	(1)
dhā	dhā	dīn	tā	kiṭa	dhā	tiṭa	kata	gadi	gana	(dhā)

The texts of such compositions refer in the majority of cases to the god Śiva.

In every *dhrupada* performance, certain fundamental principles are represented on different levels and realized in different ways. The gradual development of the melodic features of the *rāga* first carried out in the opening *ālāpa* is successively repeated in the composition itself and in the improvisations that follow, though perhaps in a more schematic and compressed way. Likewise, the sequence of stages in slow, medium and fast tempo respectively is not restricted to the *ālāpa*: a parallel development takes place in the improvisation, and is indeed reflected in the overall structure of the *dhrupada* performance itself, in the sequence of *ālāpa*, slow *dhrupada* in Cautāla, *dhamāra* in medium tempo and, finally, fast *dhrupada* in Sūlatāla or another *tāla*. The *dhrupada* performance will be carefully balanced, making every single element an integral part of the organic whole. Thus, a slow composition may be performed on its own, devoid of improvisation, and it is likely to be preceded by the *rāgālāpa* only, the *nom tom* being dispensed with. This is particularly the case with *dhrupadas* whose content is so deeply devotional that improvisation would not be appropriate.[5]

III. The *dhrupada* form: its rendering in the school of Vidur Mallik

This chapter offers a survey of the *dhrupada* form as it is rendered in the school of Vidur Mallik. The specific stages of the *dhrupada* performance are examined one after the other on the basis of selected demonstration examples. The terminology used in this *dhrupada* tradition has been included wherever possible. In some cases, it differs from the terminology used in the preceding chapter; such differences will be pointed out and explained.

The Darbhangā *gharānā* is characterized by its peculiar style of voice production, the powerful and expressive delivery being incomparable with other traditions. The particular strength of this *gharānā* is the extremely skilful rhythmic variations in the performance of *layakārī*.[6] In *ālāpa*, much attention is paid to the gradual development of the characteristics of the *rāga*, although, in the Darbhangā tradition, the *ālāpa* lasts rarely for longer than 45 minutes, while in the Dagar *gharānā*, *ālāpas* of one hour and more (stretched by countless repetitions) are common practice. The Darbhangā *ālāpa* is usually more forceful and less restrained and meditative than the *ālāpa* in Dagar style.

In accordance with the theory, the *ālāpa* in the Mallik tradition comprises the two distinctive stages *rāgālāpa* and *nom tom*. The *rāgālāpa* is sung in slow tempo, and the characteristic notes and phrases (*pakara*)[7] of the *rāga* are introduced and developed in lower, middle and upper registers respectively. The *nom tom* starts in medium tempo; in the Mallik tradition, the underlying metric pulse is kept particularly strictly throughout the entire *nom tom* in its various stages. The *nom tom* is taught in a number of successive stages called *duguna*, *tiguna*, *cauguna* and in some cases also *chahguna*. These terms need explanation. In the context of improvisation respectively variations (i.e. *laya-bāṃṭa*) on the composition, *duguna* denotes the singing of the composition in double speed (Hindi *do*, 'two'), *tiguna* in treble speed (*tīn*, 'three'), *caugun* in quadruple speed (*cār*, 'four') and, finally, *chahguna* (*chah*, 'six') is the sixth degree of speed. The use of these terms in *ālāpa* is peculiar to the Mallik *gharānā*.[8] Here, they denote the same degrees of speed with respect to the underlying metric pulse. However, in the context of a concert performance, the *nom tom* may well be sung in only two stages in medium and fast tempo respectively.

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[5] cf. the recording of the *dhrupada* composition *śiva śiva śiva śiva* in rāga Bhatiyāra, sung by Zahiruddin and Faiyazuddin Dagar (B 6159, *Chant Dhrupad-Chant classique de l'Inde du Nord*).

[6] Dr. Ritwik Sanyal (p.c. 27/08/95) remarked on my formulation "extremely skilful *layakārī*" referring to improvisation in Darbhangā style that *layakārīs* in Dagar style are more intricate and complex than *layakārīs* in Darbhangā style. He added that the *layakārīs* in Darbhangā style are characterized by symmetrical progression whereas those in Dagar style progress asymmetrically.

[7] Instead of the Hindi word *pakaṛa*, the English equivalent 'catch' is frequently used.

The first example, an *ālāpa* in rāga Darabārī Kānhaṛā, shall illustrate some of the characteristics of *ālāpa* as sung in the school of Vidur Mallik. The example, taken from a *dhrupada* lesson but nevertheless rendered on performance level, is sung by Pt. Vidur Mallik's senior student Mukesh Kaushik. The entire *ālāpa* lasts for about 17 minutes and is therefore relatively short.[9] Before presenting a brief analysis, certain general features of the *rāga* will be discussed. Rāga Darabārī Kānhaṛā is a night *rāga* and is to be performed after midnight in a slow and dignified manner (Kaufmann 1968:499). According to Bhātkhaṇḍe (KPM), this *rāga* belongs to Āsāvarī *ṭhāṭha*.[10] The notes Ga (third), Dha (sixth) and Ni (seventh) are taken *komala* (flatted). The *vādīs* (sonants) of rāga Darabārī Kānhaṛā are the second (Ri) and the fifth (Pa). *Komala* Ga and *komala* Dha are intoned slightly flat and with vibrato. The notes of the vibrato are linked by gliding movements which require forceful voice-production as it is typical of Darbhangā style. The charcteristic phrases of this *rāga* can be summarized as follows:

S^{g}R M P ~$\underline{D}$~ $\underline{N}$ S˙'
S˙ (R˙) ~$\underline{D}$~ $\underline{N}$ P M ~$\underline{G}$~ (M) R S
(tone material: S R $\underline{G}$ M P $\underline{D}$ $\underline{N}$ S˙' 'S˙ $\underline{N}$ $\underline{D}$ P M $\underline{G}$ R S)

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[8] The terms '*rāgālāpa*' and '*nom tom*', though theoretically known, are not used in practice.

[9] The length of the *ālāpa* is nowadays a question of time limitations in performance rather than a stylistic characteristic.

[10] For the *ṭhāṭha* system and the classification of *rāgās*, see Bhātkhaṇḍe (KPM).

The first, larger transcribed portion follows the development of the *rāgālāpa* until the upper tonic is reached. In section Ia, the tonic is established, and the notes *komala* Ni and *komala* Dha of the lower octave are introduced. The next following section (Ib) establishes lower Pa and, after touching lower Ma, returns to the tonic in a gradual movement. Section Ic subjects the notes in the lower half of the middle octave up to Ma to closer treatment, always returning to lower *komala* Dha. Section Id is centered around Ri of the middle octave and concludes with the *mukhaṛā*, a typical phrase of the *rāga* with a discernible metric pulse sung as a refrain at the end of each sub-section in both *rāgālāpa* and *nom tom*. Section IIa concentrates on the introduction and establishment of the note Pa in the middle octave. In section IIb, Pa is further established: the octave alternation on Pa in the middle of this section is a typical characteristic of Mallik style and functions to confirm the establishment of a note. *Komala* Ni of the middle octave is touched at the end of section IIb. Finally, section IIc brings the development forward to the upper tonic (note again the octave alternation on *komala* Dha). Since the effect of rāga Darabārī Kānhaṛā is based on complete phrases rather than single notes, the *ālāpa* focuses naturally on the introduction of these phrases. For comparison, the beginning of a *rāgālāpa* in rāga Yamana is given at the bottom of the transcription sheet. Here, more attention is paid to single notes although the shape of the phrases is clearly recognizable. The presentation of the *rāgālāpa* in rāga Darabārī Kānhaṛā offers an ideal structure to illustrate the gradual development of the *rāga* by using a method called 'internal scalar expansion' devised by Widdess (1981) for the *rāgālāpa* and subsequently adopted by myself (cf. Thielemann 1995) to show the inner workings of *rāgālāpa* and *nom tom*. In the present case, the result would appear as follows (numbers indicate scale degrees; the highest pitch of each phrase is written beneath the + sign):

						+						
Ia					①	2	1	$\underline{7}$	$\underline{6}$			
Ib		[$\underline{4}$	$\underline{5}$]	$\underline{6}$	$\underline{7}$	①			$\underline{6}$	[$\underline{5}$]		
Ic		$\underline{7}$	1	②	[3	4]			1		$\underline{6}$	$\underline{5}$
Id		$\underline{7}$	1	②	3	4					$\underline{6}$	
IIa		1	2	3	4	[⑤]	4	3	2		$\underline{7}$	$\underline{6}$
IIb	($\underline{4}$)		4	⑤	[6	7]						
IIc	($\underline{6}$)	4	5	6	7	[①˙]						

② - central note of the phrase
[5] - new note introduced in this phrase
$\underline{6}$ - lower octave
①˙ - upper octave

In the present example, the *nom tom* comprises three stages in *duguna*, *tiguna* and *cauguna* respectively that follow melodically the outline of the *rāgālāpa*. The beginnings of each sub-section have been transcribed. In *nom tom*, the introduction of notes of the upper octave is successively extended: upper Ma is reached in *duguna*, while *tiguna* and *cauguna* ascend as far as upper Pa. The tonal range of the singers of the Mallik tradition is generally remarkably wide, reaching from below the lower tonic (i.e. below the lower octave) to at least the sixth (Dha) of the upper octave. It is normal, both in training and in performance, to use the entire range of three octaves.

As for voice techniques, the primary technique used in the Mallik tradition is *gamaka*. *Gamaka* is "a particular type of embellishment which consists of short, sharp and repetitive utterances of tones with a strong or explosive and at times aspirated accent on a note. Such aspirated *gamakas* have now become a distinguishing feature of the *dhrupada* style and its *ālāpa* - *nom tom*" (Srivastava 1980:58, fn.39). *Gamaka* is sung in all stages of tempo; in the present *ālāpa*, it is particularly clearly demonstrated at the beginning of nom tom-*tiguna*. Another type of vocal ornamentation employed in the example is *mīṁda*, a smooth gliding from one note to the other, skipping or slightly touching the notes in between. *Gamaka* and *mīṁda* are the only voice techniques mentioned by name in teaching. Furthermore, the present rendering of rāga Darabārī Kānhaṛā makes use of a specific type of note permutation which is executed by briefly reducing (but not interrupting) the breath while sustaining the note and thus giving the impression of a lower note (in ascent the preceding one) being discretely touched - a vocal technique more often employed in Dagar style, but frequently used by Mukesh Kaushik whose vocal style is much closer to the pure and restrained Dagar style rather than to the more powerful Darbhangā style, hence his strength in *ālāpa*.

Regarding time-relations, the *nom tom* is likely to be longer than the *rāgālāpa* if sung in more than two stages. This is the case also in the present example, although examples from *dhrupada* lessons, because of various repetitions for the purpose of training, are generally not suitable for defining relations of time between the single stages. If the *nom tom* is sung in two sections in medium and fast tempo respectively, it is shorter than the *rāgālāpa*. Both sound syllables and sacred words ('*hari om*') are used in the present *ālāpa*. Occasionally, depending on the mood of the singer, Sanskrit verses may be recited at the end of the *ālāpa*.

The Darbhangā tradition is known for richness in its repertoire of *dhrupada* compositions. Noteworthy is also the fact that most compositions are still rendered (or at least known and learnt) in all four sections. The sections are called *sthāyī*, *antarā* and *saṃcārī*, the latter frequently denoting both *saṃcārī* and *ābhoga*. There is an inconsistency in the use of the term '*ābhoga*' which is, however, shared by the modern literature on *dhrupada*.[11]

A standard performance of a slow *dhrupada* in Cautāla in the Mallik tradition will start with the rendering of the composition in either two or four sections. Normally, the first line of the *sthāyī* (i.e. the *mukhaṛā*) is repeated at the end of each section except between *saṃcārī* and *ābhoga*. However, this theoretical rule is not always strictly followed. Thus, in certain *dhrupada* compositions of 4+4 lines (e.g. *sīhara sīhara pavana calata* in rāga Bihāga), it has become convention to repeat the *mukhaṛā* for the first time after the second line of the *sthāyī* and then to sing the *sthāyī* again from the beginning. In short compositions of four sections each comprising two lines only (e.g. *rōma rōma rasanā jo hoti* in rāga Kedāra), the *mukhaṛā* may be sung for the first time at the end of the entire composition, i.e. after the *ābhoga*. The omission of the *mukhaṛā* between *saṃcārī* and *ābhoga* is generally observed. This is not surprising, for, according to the Mallik terminology, both *saṃcārī* and *ābhoga* constitute one single section named *saṃcārī*.

Improvisation respectively variations are sung on *sthāyī* and *antarā*, but usually not on *saṃcārī* and *ābhoga* (except in the context of very short performances, cf. the examples in rāgas Śaṅkaṛā, Jaijaivantī and Aḍānā discussed at the end of chapter 4). The first type of variations to be performed is *laya-bāṃṭa*, singing the composition on different levels of speed. Having completed the composition in its basic tempo, it is repeated first in *duguna* and *tiguna*. In a standard composition of 4+4 lines, *tiguna* will be concluded with a phrase which is repeated thrice, ending on the first beat of the new metric cycle. Such phrases have their origin in dance and are called *tihāī*. They represent a major characteristic of rhythmic improvisation in the Darbhaṅgā tradition. The standard *tihāī* in *tiguna* (Cautāla) works as follows:

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[11] cf. the accounts by te Nijenhuis (1975:81f) and Kaufmann (1968:25f): the combined *saṃcārī-ābhoga* sections are termed '*saṃcārī*' while the term '*ābhoga*' is then applied to a repetition of the *mukhaṛā* at the end of the composition. For several reasons, I have rejected this interpretation (Thielemann 1995:25). and the present account of the *dhrupada* form as given in the preceding chapter is based on the structural definitions in Widdess (1981:166) respectively Thielemann (1995:25-6).

sthāyī/antarā

×	.	o	.	2	.	o	.	3	.	4	.
line	1	-	-	line	2	-	-	line	3	-	-
line	4	-	-	line	4	-	-	line	4	-	-

Tiguna is followed by *cauguna* and *chahguna* respectively. *Chahguna* offers now two possibilities for the execution of *tihāī*: either a single *tihāī* is sung at the end of each section, or both *sthāyī* and *antarā* are sung all the way through and concluded with a double *tihāī* whose second component can be extended to a compound *tihāī*.[12] If the number of lines in the verses differs from the standard 4+4 lines, the *tihāīs* will be arranged in a different way according to the internal structure of the composition. For example, in a composition consisting of 2+4 lines, the *tihāī* will follow at the end of *cauguna*.[13] In a composition of 4+3 lines, an extra *tihāī* is added at the end of the *antarā* in *duguna* and *cauguna* in order to replace the missing fourth line. Since the composition is sung on successively faster speeds, the melody becomes increasingly simplified. Occasionally, *laya-bāṃṭa* is concluded with the eigth degree of speed (*aṭhguna*).

In the context of a concert performance, *laya-bāṃṭa* is likely to be interspersed with improvised *layakārī*. There are certain standards for the execution of *layakārī*, but the internal construction of the *layakārīs* differs from composition to composition and is influenced by the poetic meter of the text. *Layakārī* in the Mallik tradition end frequently in single or more often compound *tihāīs*. In performance, the *tihāīs* are spontaneously improvised rather than pre-planned, whereas in training, *tihāīs* are practiced separately. In distinction to their definition, the *tihāīs* rarely consist of a phrase sung thrice in identical repetition: it has become almost conventional to alter the last component for the sake of the effect of surprise.[14] The third component of the *tihāī* is frequently missed out or, alternatively, the following first beat of the new metric cycle is left empty (especially if the improvisation is continued immediately). In compound *tihāīs*, both melody and rhythm of the last component can be changed. - As for *layakārīs* based on *bola-bāṃṭa*, i.e. the division of the words, this type of improvisation is far less popular in Darbhangā style than the *tāla*-based *layakārī*. *Bola-bāṃṭa* is a distinctive characteristic of improvisation in Dagar style.

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[12] The *tihāīs* in *chahguna* are discussed in the next chapter with reference to a *dhrupada* composition in rāga Yamana.

[13] cf. the composition in rāga Bhimapalasī discussed in the next chapter.

[14] The habit to alter the last component of a *tihāī* may have arisen from the need to adjust *layakāṛīs* and *tihāīs* in order to ensure the correct outcome of the improvisation on beat 1 of a new metric cycle. However, these adjustments are done unconsciously, and they are an integral part of the *layakārī* rather than 'corrections'. The alteration of the last component of a *tihāī*, on the other hand, is practiced consciously and on purpose.

Srivastava (1980:52) remarks on *layakārī*: "In the heyday of *dhrupadas* the performers demonstrated even the most complicated *laykārīs* but nowadays there are very few singers lef. who can demonstrate these feats. Most *dhrupada* singers of the day are quite content and they can demonstrate a few of the simpler *laykārīs* like *duguna, tiguna* and *cauguna*". This observation is certainly based on the slow and contemplative Dagar style where word-division is the main tool of improvisation. The singers of the more *tāla*-oriented Darbhangā tradition concentrate in their performances on extremely skilful *layakārīs* and perfection with respect to the *tāla*.

The example to demonstrate a standard performance of *dhrupada* in Cautāla in the Mallik tradition was recorded during a *dhrupada* lesson with Vidur Mallik in Vrindaban. The composition, a *dhrupada* in rāga Jaijaivantī, is rendered by several students of the class, while the more complicated *layakārīs* are sung by Vidur Mallik's senior disciples Mukesh Kaushik and Tarun Krishna Das. The *dhrupada* composition consists of *sthāyī* and *antarā*; the text is given below. The performance is relatively short (7:30) and serves here only to suggest a basic impression of some standards in this style of *dhrupada* singing.

mora mukuṭa kānana kunṭala sundara banavārī, adhara
muralī soha śyāma saṅga rādhā pyārī;
tilaka bhāla kanda māla pīta vasana nandalāla, yogeśvara
dviga viśāla santana hita kārī.

The crown of peacock feathers (on his head) and earrings
in his ears make him look beautiful, on his lips the
flute - Śyāma is attired (in such a way) (and stands)
together with his beloved Rādhā;
(with) the forehead-mark, (wearing) a garland, Nandalāla
(is dressed in) a yellow garmet; the lord of *yoga* (has)
large eyes, he is benevolent to the devotees. [15]

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[15] Translations of *dhrupada* texts are my own unless otherwise indicated.

Rāga Jaijaivantī is considered to be a friendly and romantic *rāga* which is to be performed at night. Belonging to Khamāja *ṭhāṭha*, the scale of rāga Jaijaivantī employs both *komala* and *śuddha* varieties of the notes Ga and Ni. The *vādīs* of this *rāga* are Ri and Pa. Ni is taken *śuddha* in ascent and *komala* in descent. *Komala* Ga is used in the most characteristic phrase of the *rāga*: R G M P (D) M G R G̲ R S.

In the accompanying transcription, the single stages of variations and improvisation as well as the use of the voice technique *gamaka* have been indicated. First, the *sthāyī* is sung in slow tempo (lines 1-4), followed by the *antarā*. The repetition of the first line of the *antarā* concludes with a *tihāī* (line 5a). *Duguna* and *tiguna* follow straight (lines 9-12 respectively 13-16). Since the composition consists of 4+4 lines, the standard *tihāī* in *tiguna* is sung at the end of either section (lines 14 and 16). A short *layakārī* (line 17) is followed by *cauguna* (lines 18 and 19) and by two *layakārīs* of one *tāla* period each (lines 20 and 21), both concluded with a *tihāī*. *Chahguna* (line 22) is sung only on the *sthāyī* and not in the standard way in which the last text-line ('sanga rādhā pyārī') would occur as a *tihāī* rather than the *tihāī* on 'mora' used in the present version. The next following *layakārī* is stretched over two *tāla* periods (lines 23 and 24) and keeps the speed of *chahguna* in line 24. In line 25, Mukesh Kaushik offers one of the rare examples of *bola-bāṃṭa* by dividing the words and setting them in cross-rhythm against the *tāla*.[16] He concludes with a rhythmically intricate compound *tihāī* (line 26). Another *layakārī* over two *tāla* periods (lines 27 and 28) is followed by a repetition of the full *mukhaṛā*, i.e. the first line of the *sthāyī*, in line 29. Lines 30 and 31 contain *layakārīs* in *cauguna* tempo. The second short example of *bola-bāṃṭa* is given in line 32 (again by Mukesh Kaushik). The example is concluded with two fast *layakārīs* (lines 33 and 34) and, finally, a melodic variation in sequences in line 35.

Following the slow *dhrupada* in Cautāla, the *dhamāra* composition is performed in medium tempo. In the Mallik tradition, Dhamāra tāla is counted 5+5+4 instead of the usual 5+2+3+4, i.e. the empty beat (*khali*) on beat 8 is omitted. I do not know to what extent this version of Dhamāra tāla is practiced in other branches of the Darbhangā *gharānā*, but I could observe that temple musicians of the Rādhāvallabha community in Vrindaban count *dhamāra* in the same way, i.e. 5+5+4, while on the other hand musicians of the Haridāsī community count 3+2+2+3+4, putting an extra *khali* on beat 4. It cannot be ruled out that the division of the 14 beats of Dhamāra tāla into 5+5+4 has its roots in the local music tradition of Vrindaban.

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[16] Mukesh Kaushik's singing style contains strong elements of Dagar style with respect to both purity of voice production and improvisation techniques.

A *dhamāra* composition in rāga Yamana may serve to illustrate the features of *dhamāra* performance in the Mallik school. The version choosen for analysis is sung by students of the *dhrupada* class in Vrindaban; *layakārīs* beyond standard are taken over by Tarun Krishna Das. The text lists instruments played for the season of Holi:

airī ḍapa vājana lāge caṅga mṛdaṅga jhāñjha jhankāre;
eka gāvata eka mṛdaṅga vajāvata eka nācata dai dai tāla.

Frame-drums and barrel-drum start to play, the cymbals
    sound *jhanjhan*;
One sings, one plays the barrel-drum, one dances, keeping
    time.

(*ḍapha* - large frame drum played during the Holi season; *mṛdaṅga* - older respectively poetic name for *pakhāvaja*)

Rāga Yamana belongs to Kalyāna *ṭhāṭha* and is to be performed during the first quarter of the night. It is considered to be an auspicious *rāga* and is therefore frequently performed to open an evening concert. In the Darbhangā school, the Yamana scale is practiced in the initial stages of training. Rāga Yamana uses all seven notes of the octave. Ma occurs only in its *tīvra* (raised) variety. Ga is *vādī*, Ni is *saṃvādī* (consonant). The tonic (Sa) and the fifth (Pa) are frequently avoided in ascent: Ṇ R G M' D N (R˙) S˙. The scale appears crooked around the tonic: (...G) R Ṇ R S. These features apart, there are no typical phrases as such in rāga Yamana.

Most *dhamāra* compositions start on beat 11, i.e. at the beginning of the last section or *vibhāga* of the *tāla* period. In the transcribed example, the first line of the *sthāyī* starts in the third *vibhāga* of line 1, the second line in the third *vibhāga* of line 2. Likewise, the *antarā* reaches from line 3^3 to line 5^2. Since most *layakārīs* (whether standard or spontaneously impovised) start on beat 1 of a new cycle, the beginning of the *sthāyī* (frequently sung as a *tihāī*) is repeated to fill the last *vibhāga* of the preceding *tāla* period. In line 6, the *sthāyī* is sung in *duguna*. In *dhamāra*, the terms *duguna* and *cauguna* have to be understood in a broader sense than in Cautāla: here, they do not necessarily refer to the exact repetition of both melody and rhythm of the composition on double respectively quadruple speed, but to the melodically simplified and rhythmically approximated rendering of two lines (*duguna*) respectively four lines (*cauguna*) within the space of one line of the basic composition (cf. lines 6 and 9). *Tiguna* and *chahguna* belong to the more complicated *layakārīs*; they are not suitable for simple *laya-bāṃṭa* in *dhamāra* compositions which consist almost exclusively of 2×2 lines. - In line 7, the first line of the *sthāyī* (i.e. the *mukhaṛā*) is repeated and concluded with a standard *tihāī* on 'airī ḍapa vā' in the last *vibhāga*. In line 8, the whole of the *sthāyī* is sung in a descending line over two *vibhāgas*, starting from the upper tonic. This type of *layakārī* belongs to the basics of improvisation on *dhamāra* in the Mallik school, and it can be executed in every *dhamāra* composition by following the descending scale of the *rāga*. Following *sthāyī* and *antarā* sung in *cauguna* (line 9), line 10 contains a more elaborate *tihāī*. Finally, the *layakārī* in line 11 ends in a compound *tihāī* (lines 11^3 and 12) with a melodic variation in the last *vibhāga* (12^3).

Extended performances are concluded with a fast item in Sūlatāla. Because of the fast tempo of Sūlatāla compositions, *laya-bāṃṭa* is not performed. Improvisation consists of fast *layakārīs* stretched over a number of *tāla* periods. A characteristic feature which distinguishes performances of *dhrupada* in Sūlatāla from other types of *dhrupada* is the conscious increase of the speed of the metric beat which takes place several times in the course of improvisation on the composition. Thus, *layakārīs* in Sūlatāla are performed on two or three levels of tempo. This practice of speeding up the improvisation is legitimate only in fast *dhrupada* compositions; it is not allowed or at least not desirable in slow *dhrupada* in Cautāla and in *dhamāra*.

It has been mentioned earlier in this chapter that the Darbhangā tradition is known for its rich repertoire of *dhrupada* compositions. The repertoire includes both old, traditional compositions of this *gharānā* handed down over many generations, and *dhrupadas* composed relatively recently by their living members. Vidur Mallik himself composed numerous beautiful *dhrupadas* on the basis of texts of mediaeval poets of Vraja such as Sūradāsa, Svāmī Haridāsa, or Hita Harivaṃśa. Thus, for example, he took verses from the main poetic works of Svāmī Haridāsa (1480-1575), *Aṣṭādaśa siddhānta* and *Kelimāla*, and set them to new compositions, of which the following one may suggest an impression. The verse is taken from *Kelimāla* (no. 40); the composition is set to rāga Kedāra, which is also the original *rāga* indicated in the manuscripts by the poet himself.

rō̃ma-rō̃ma[1] *rasanā jo hotī, taū*[2] *tere*[3] *guna na bakhāne jāta,*
kahā̃[4] *kahaū̃*[5] *eka jībha*[6] *sakhī rī, bāta kī bāta bāta;*

bhāna[7] *sramita aura sasi hū*[8] *- sramita bhaye*[9] *aura*[10]
jubati[11] *-jāta,*
śrīharidāsa ke svāmī syāma kahata rī pyārī[12]*, tū rākhata*
prāna jāta.

(in Vidur Mallik's version: 1- *roma-roma*; 2-*tou*; 3-*tero*; 4-*kahā̃*; 5-*kahū̃*; 6-*jīva*; 7- *bhānu*; 8-*hū̃*; 9- *bhaī*; 10-omitted; 11-*yuvati*; 12-omitted)

If my every pore were a tongue, even then your qualities
could not be described;
What can I say with one tongue, o friend, my words are
like the whistle of the wind;
The sun is worn out (describing your qualities), the moon
too is worn out, and so are the group of young
women;
Haridās's lord Śyāma says: o beloved, you keep my life
from departing.

(translation: Ludmila Rosenstein)

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
S	-	S	M	G	P	M'	P	DPM	M	R	D
rō-		na	rō-		ma	ra-	sa-	rū	jo	ho-	ti
S	Ḍ	P.	S S	S S	S S	R	R	S	S	-	S
ta-		ū	te-re	gu-na	na ba-	khā-	na		jā-		ta
antarā											
M	M	G	P	-	P PP	S˙	S˙	R˙	S˙	-	S˙
ka-	hā		ka-		hū eka	jī-	bha	sa-	khī		ri
S˙	D	P	M'	-	P	DPM	-	M	R	S	S
bā-		ta	kī			bā-		ta	bā-		ta
sañcā	rī										
D	-	P	P	M'	P	DPM	M	M	G	P	P
bhā-		na	sra-	mi-	ta	au-	ra	sa-	si	hū	sra-
D	DN̲	D	P	M'	P	DPM	M	M	R	-	S
mi-		ta	bha-		ye	ju-	ba-	ti	jā-		ta
ābho	ga										
P	-	S˙	S˙	S˙	S˙	S˙	R˙	S˙	S˙	D	P
śrī-		ha-	ri-	dā-	sa	ke	svā-		ni	syā-	ma
M˙	R˙	S˙	D	$P^{m'}$	P	DPM	-	M	R	S	S
tū		rā-		kha-	ta	prā-		na	jā-		ta

IV. *Dhrupada* in performance: musical analysis

The analysis presented on the following pages is based on two groups of examples each comprising several performances of the same *dhrupada* compositions in different contexts. ranging from taught versions in the *dhrupada* lesson to concert performances. Group 1 contains *ālāpa*, *dhrupada* and *dhamāra* in rāga Bhimapalasī, presented in two versions; in group 2, three versions of *ālāpa* and *dhrupada* in rāga Yamana will be analyzed. Following detailed consideration of these two groups of examples, the general time relations within *dhrupada* performances will be examined on the basis of further recordings sung by members of the Darbhangā *gharānā*.

(1) rāga Bhimapalasī - ālāpa, dhrupada, dhamāra

Rāga Bhimapalasī is an afternoon *rāga* belonging to Kāfī *ṭhāṭha*. The scale uses Ga and Ni in their *komala* varieties. The *vādīs* of rāga Bhimapalasī are Ma and Sa. Ri and Dha are avoided in ascent. In ascent, *komala* Ga is approached from Ma, and *komala* Ni from Sa, while in descent Dha is approached from Pa and Ri from Sa. *Komala* Ga and *komala* Ni are sometimes taken slightly sharp in ascent. The most characteristic phrases of this *rāga* can be summarized as follows:

ascent $(\underline{N}\ S)\ {}^{m}\underline{G}\ M\ P\ {}^{S}\underline{N}^{(+)}\ P\ {}^{S}\underline{N}^{(+)}\ '\ \dot{S}$ -
$(\dot{S}$ - $\underline{N}\ P)\ \underline{G}\ M\ P\ {}^{S}\underline{N}\ \dot{S}\ (\underline{\dot{G}}\ \dot{R}\ \dot{S})$
descent $\dot{S}\ {}^{S}\underline{N}\ D\ P$- $D\ M\ P\ {}^{P}\underline{G}\ {}^{S}R\ S)$

The *dhrupada* composition in Cautāla consists of *sthāyī* and *antarā*, comprising two and four lines respectively:

kāse kāhũ jiya kī bāta, ḍhīṭa laṅgara chalīya śyāma;
eka bāra mohī ṭera, kuñjana vica rākhī ghera, rāra karata
bera bera, mākhana dadhi china khāta.

To whom shall I tell the matter of (my) heart - rude and
miscievious is the cheat Śyāma;
once he called (me) (in a) deluding (manner), keeping (me)
close in the middle of the grove, time and again he
quarrels (with me) (and) eats the butter and curd in a
moment.

The text of the *dhamāra* composition reads as follows:

mārata picakārī śyāmabihārī chipa chipa [1] *[mārata kuñjana bīca]*[2];
maĩ jamunā jala bharana jāta rahī, bīca mẽ mile kumāra kanhāī.

(1-*chupa chupa* in Mukesh Kaushik's version; 2-inserted in the sung composition to fill the metric cycle)

Śyāmabihārī secretly shoots with the syringe [in the middle of the grove];
I went to fill water from Yamunā, on the way, I met the prince Kanhāī.

The first version of *ālāpa*, *dhrupada* and *dhamāra* in rāga Bhimapalasī was recorded during a *dhrupada* lesson in Vrindaban. The *ālāpa* is taught phrase by phrase throughout its successive stages. Each phrase is sung first by Vidur Mallik (assisted by Mukesh Kaushik and Tarun Krishna Das) and then imitated by the entire group of students in the class. A few selected phrases have been reproduced on the transcription sheet. For the sake of comparison with the second version (a concert performance by Mukesh Kaushik and Tarun Krishna Das), I have indicated in the transcription by whom the phrase was demonstrated.

The recording starts at the end of the *rāgālāpa*. Phrases 1 to 3 in the notation represent typical ascending movements of rāga Bhimapalasī. Phrase 4 shows the octave alternation (on the tonic), one of the most characteristic features of *ālāpa* in Mallik style. Towards the end of the *rāgālāpa*, Vidur Mallik demonstrates the descending scale of the *rāga*. The *rāgālāpa* is then concluded with the *mukhaṛā* which is practiced separately several times in the lesson. The *nom tom* starts in medium tempo in *duguna*. First, the lower octave is explored (phrases 6-8) until the lower tonic is reached (phrase 9). In the next stage, the phrases of the middle octave are practiced and, finally, the upper tonic and the notes above are introduced. This process involves countless repetitions and takes a considerable amount of time in every stage of the *ālāpa*.

In the present example, *duguna* is followed by two varieties of *cauguna* while *tiguna* is omitted. In order to avoid confusion, it is necessary to recall the explanation given for the use of the terms *duguna*, *tiguna* etc. in nom tom in the preceding chapter. In the context of the example in rāga Darabārī Kānhaṛā, it had been stated that these terms denote the second, third etc. degrees of speed *with respect to the* *underlying metric pulse*. This definition was particularly supported by the fact that the beginnings of the respective stages of the *nom tom* in rāga Darabārī Kānhaṛā were distinguished by groupings into two (*duguna*), three (*tiguna*) and four (*cauguna*) notes (cf. transcription). Such groupings are achieved through the distribution of the syllables in *nom tom*, for example:

duguna:	tom da-na ri-na ta-na ra-na (etc.)
tiguna:	tom da-na-na ra-na-na ta-na-na (etc.)
cauguna:	tom da-na-na-na ri-na-na-na ra-na-na-na (etc.)

In an ideal case, the metric pulse is kept constant (or relatively constant) as a basis for the execution of the above groupings and for further rhythmic alterations (e.g. accents or 'syncopation') which may be directed against the metric pulse. Another possibility for the performance of different stages of tempo in *nom tom* is the alteration of the metric pulse itself (cf. the present example in rāga Bhimapalasī where *cauguna* is sung first on M.66 and then on M.88). This way of singing *nom tom*, however, is more frequent in training rather than in concert performances where the *nom tom* is usually reduced to two successive stages in medium and fast tempo respectively. - In the Mallik tradition, the *mukhaṛā* is sung at the end of each stage of the *nom tom*. When the entire *ālāpa/nom tom* is completed, the *mukhaṛā* is repeated thrice, resembling a *tihāī* - a feature again peculiar to the *tāla*-oriented Darbhangā tradition.

The *dhrupada* composition in slow Cautāla is sung all the way through from basic composition to *chahguna*. The first feature to draw attention to is the *tihāī* at the end of line 7 (sheet 2) in the transcription. It is standard in the Mallik tradition to sing a *tihāī* over the last two *vibhāgas* of Cautāla in some repetitions of the first line of the *sthāyī* (i.e. the *mukhaṛā*). Such *tihāīs* are so common that they have become almost integral parts of the composition. They are derived from either the beginning or the end of the first line of the *sthāyī*. In the present example, the *tihāī* is sung on 'jiya kī bāta'. - *Duguna*, *tiguna* and *cauguna* are sung without repetition of the *mukhaṛā* in between. Since the composition comprises only six (2+4) lines, a *tihāī* is needed in *cauguna* (not *tiguna*) to fill the metric cycle (line15):

sthāyī/antarā (lines 1-6)

×	.	o	.	2	.	o	.	3	.	4	.
line	1	-	line	2	-	line	3	-	line	4	-
line	5	-	line	6	-	line	6	-	line	6	-

The *tihāī* of line 7 is repeated in line 16, followed by *chahguna* in line 17. The succeeding *layakārīs* are sung by Tarun Krishna Das respectively Mukesh Kaushik. Lines 20-21 show the construction of a compound *tihāī*. Basically every *tihāī* can be extended to a compound *tihāī*, but *tihāīs* emerging directly from the preceding *layakārī*-phrase are less suitable for repetition than *tihāīs* that form a separate entity as in line 21.[17] A standard compound *tihāī* in Cautāla starts on beat 9 of the first *tāla* cycle. Its first component finishes on the *sam*, i.e. the emphasized first beat of the second cycle, beat two being filled with an extra note (cf. line 21). The second component starts on beat 3 and finishes on the *khali* (beat 7), i.e. in the middle of the second metric cycle. The third and final component occupies the same position within the *tāla* period as the first component, finishing on beat one of the new cycle. In performance practice, the last component is frequently altered by omission of certain rhythmic elements or melodic variation (or both).

The next feature to be subjected to closer examination is the so-called *bola-bāṃṭa*. *Bola-bāṃṭa* as a type of improvisation has been discussed earlier in this paper, and it has been defined as 'setting the words to new melodic phrases and in cross-rhythm against the *tāla*' (cf. chapter 2). It is now necessary to reconsider this general definition in order to clarify the distinction between 'simple' *layakārī*, i.e. *layakārī* based on rhythmic variation within a variety of tempi, and *bola-bāṃṭa*. Literally, *bāṃṭa* means 'division', hence *bola-bāṃṭa*, 'division of the words'. The examples of *bola-bāṃṭa* given in the *dhrupada* in rāga Jaijaivantī (cf. chapter 3) demonstrate these divisions clearly. The basic text-line 'mora mukuṭa kānana kunṭala sundara banavārī' is divided as follows:

line 25:	mo- mo- mora mukuṭa ' mukuṭa mukuṭa kānana kānana kunṭa- ' kunṭala sundara banavārī mora' mora mo-' (etc.)
line 32:	mora kānana kānana ku- ' kunṭala su- ' ndara banavārī vārī ' vārī ' (etc.)

The basic principle behind the divisions is to interrupt the words and to repeat the preceding syllable(s) after a break. Exceptions to this rule as in line 32 'sundara' are required in order to adjust the phrases to the space available within the *tāla* period. In the *dhrupada* example in rāga Bhimapalasī, Mukesh Kaushik offers yet another example of *bola-bāṃṭa* on the basis of the text of the *sthāyī* ('kāse kāhū̃ jiya kī bāta ḍhīṭa laṅgara chalīya…'). The words are broken up in the following way: jiya kī bā- ' bāta ḍhīṭa' laṅgara chalīya' [*tihāī*] kāse-kā-kāse-kā kāse-kā-kāse-kā kāse-kā- | (kā). It can be seen even from these short examples that the principle of *bola-bāṃṭa* is not only to divide the words and to set them against the *tāla*, i.e. the musical meter, but they are also set against the poetic meter. The sequence of stressed and unstressed syllables of the poetic meter is deliberately changed; unstressed syllables become stressed and *vice versa*. This can be demonstrated on the basis of the example in rāga Bhimapalasī:

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[17] Compound *tihāīs* will be further discussed in the context of the following *dhamāra* composition (*mārata picakārī śyāmabihārī*).

	– – – –	˘ ˘ – – ˘	– ˘ – ˘ ˘	˘ – ˘ – ˘
poetic meter:	kāse kāhũ	jiya kī bāta	ḍhiṭa laṅgara	chaliya śyāma
		˘ ˘ ˘ –	˘ ˘ ˘ –	˘ ˘ ˘ ˘ ˘ ˘
bola-bāmta:		jiya kī bā-	bāta ḍhīṭa	laṅgara chalīya
	˘ ˘ ˘ ˘ ˘ ˘			
	kāse kā- kāse kā			

˘ - short syllable
– - long syllable

The stresses are shifted as follows:

poetic meter:	'kā'se 'kā'hũ	jiya 'kī 'bāta	'ḍhiṭa 'laṅgara	cha'līya 'śyāma
bola-bāṃṭa:		ji'ya kī 'bā-	bā'ta ḍhī'ṭa	laṅ'gara 'chalīya
	kā'se kā- 'kāse kā			

The deliberate alteration of the meter has no place in the 'simple' *layakārīs* based on tempo variations. Here, care is taken to preserve the meter rather than to change it (occasional changes may occur, but they occur as a result of adjustment of the text lines to the musical meter and they are not intentional as in *bola-bāṃṭa*). Rhythmic variations in such *layakārī* frequently support the poetic meter by stretching stressed syllables (cf. line 20, second half; lines 24 and 25 in the Bhimapalasī *dhrupada*). The *layakārīs* are based on rhythmic variations on a particular degree of tempo such as *cauguna, chahguna* (line 24) or *aṭhguna* (line 25).

The *dhamāra* composition in rāga Bhimapalasī in its present taught version contains the basic improvisation techniques, including *laya-bāṃṭa* and *tihāīs*. Two basic *tihāīs* have been transcribed (sheet 4): the first one (2a) consists of the mere repetition of the beginning of the *sthāyī* on treble speed, while the second one (2b) is slightly more complex, including the repetition of the first word ('mārata'). Unlike in the *dhamāra* in rāga Yamana (cf. chapter 2), the present variation in *duguna* (3) is almost identical with the basic composition in both rhythm and melody. The descending variation, discussed in the preceding chapter, follows the crooked melodic line of rāga Bhimapalasī. *Cauguna* (5) is performed on the *sthāyī* only, the remaining space within the metric cycle is filled with a *tihāī* ending on beat 14 instead of beat 1 of the next *tāla* period. *Tihāīs* ending on beat 14, or even on beat 13, with an extra-beat inserted on beat 14, are legitimate practice and can be heard frequently from singers of the Darbhangā tradition. Thus, three ways of singing a *tihāī* on 'mārata picakā-' are demonstrated below:

2	.	.	.	.	3	.	.	.	×
a)			mā	ratapica	kā mā	ratapica	kā mā	ratapica	kā
b)		mā	ratapica	kā mā	ratapica	kā mā	ratapica	kā	kā
c)	mā	ratapica	kā mā	ratapica	kā mā	ratapica	kā	kā	kā

Compound *tihāīs* have been mentioned in the context of the preceding *dhrupada* composition. In addition to the present transcriptions, on the bottom of sheet 4, I have given two possible examples of simple *layakārī* from my own experience, the second one ending in a compound *tihāī*. In theory, the single *tihāī* at the end of the first example of *layakārī* could be extended to a compound *tihāī*, too. However, melodically this *tihāī* emerges from the last phrase of the *layakārī*; the first two notes of the *tihāī* (Ga Ma; text: 'rata') are a mere repetition of the last two notes of the *layakārī*. This and the melodical alteration in the last segment of the *tihāī*, leading to beat 1, make it unsuitable for repetition in a compound *tihāī*. In the second short example, on the other hand, the *tihāī* forms a clearly separate entity independent from the preceding *layakārī*, so that it can be easily elaborated to a compound *tihāī*.

The second version of *ālāpa*, *dhrupada* and *dhamāra* is taken from a concert performance sung by Tarun Krishna Das and Mukesh Kaushik at the Dhrupad Mela in Banaras in 1994, accompanied on the *pakhāvaja* by Ravishankar Upadhyay. The performance is relatively short, lasting for 30 minutes.[18] For analysis, only the *rāgālāpa* has been transcribed in a simplified version, using a method which I have adopted for the transcription of extended *ālāpas* (Thielemann 1995) and which indicates only the average length of the notes. The *nom tom* is in its shape similiar to the *rāgālāpa* and is therefore not transcribed. Basic form and standard improvisation techniques of *dhrupada* and *dhamāra* compositions have been transcribed in the context of the previous example; here, they shall be discussed only theoretically.

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[18] The average length of individual performances at the Banaras Dhrupad Mela ranges from 30 minutes to one hour. Each session contains about 10 individual performances, thus lasting for at least six or seven hours (evening programs finish around 4 am). The performers are under the pressure of time limitation. The present performance by Tarun Krishna Das and Mukesh Kaushik was the last item of the five-hours morning session, and the singers had to spend two or three exhausting hours in awaiting of their performance.

In its basic structure, the *ālāpa* consists of *rāgālāpa* and *nom tom* in two stages in medium and fast tempo respectively. The *rāgālāpa* starts in slow tempo, but the tempo increases slightly and medium tempo is reached already before the end of the *rāgālāpa* (section III). This increase of tempo is not peculiar to the present performance or even to the Mallik tradition, but it is a phenomenon shared by most *ālāpas* and rooted in one of the basic principles of Indian music: the gradual development within a performance and the absence of abrupt changes. The longer the *rāgālāpa*, the more the tempo is likely to increase, and especially in the extended *rāgālāpas* performed by members of the Dagar *gharānā*, medium tempo is reached much earlier than the beginning of the *nom tom*.

In *ālāpa*, according to the theory (cf. chapter 2), the single notes respectively characteristic phrases of the *rāga* are gradually introduced in lower, middle and upper octaves respectively.[19] Once the upper octave is reached, the singer returns relatively quickly to the tonic and concludes the *ālāpa*. This treatment of the *rāga* can be demonstrated on the basis of the present example. Section Ia introduces and establishes the tonic, descending to the lower fifth. Lower Ma and *komala* Ga are introduced in section Ib. In section Ic, Ri of the middle octave occurs for the first time. The middle octave is further explored in the following sections: *komala* Ga is established in section Id, Ma in section Ie, Pa in section If. Section Ig touches *komala* Ni and concentrates then on a number of ascending phrases using almost the entire range of tone material introduced so far. The shorter section Ih moves within the middle octave. The upper tonic is touched (but not yet established) in section Ii, followed by a descending line that returns to the tonic, concluding with the *mukharā*. Section II starts with a number of phrases centered on the fifth of the middle octave (IIa and b). In section IIc, the upper tonic is eventually established. Sections IId and e repeate the melodic movement of sections IIa/b respectively IIc. Touching the upper third, section IIf returns to the tonic and is concluded with the *mukharā*. This time, the *mukharā* functions also to conclude the first, larger sub-section of the *rāgālāpa*. By now, medium tempo (*madhya laya*) is reached, and the development of notes and phrases in lower, middle and upper octaves is repeated again in a more compressed way. The second sub-section (section III) is still performed in free tempo without an underlying metric pulse, hence it is part of the *rāgālāpa*. Section IIIa descends to the lower tonic that is reached here for the first time.[20] Section IIIb explores the middle octave, until the upper tonic is established in section IIIc. Upper Sa is further established in section IIId, and upper *komala* Ga is introduced. Finally, section IIIe returns quickly to the tonic and concludes with the *mukhaṛā*. The structure of rāga Bhimapalasī allows for the *mukhaṛā* ending in a freely improvised phrase as in sections IIf and IIIe.

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[19] The theoretical conception of *ālāpa* is based on a description of *rāgālapti* in SSR (III, 189b-96) and has been preserved in performance practice in *dhrupada* style up to the present day.

For the purpose of comparison with the preceding example from the *dhrupada* lesson, similiar phrases rendered by the same singers in the respective examples are given at the bottom of the transcription sheet. The comparison shows how basic phrases practiced in the *dhrupada* lesson are modified and elaborated in performance. Another feature to draw attention to is the structure of the small phrases that constitute the *rāgālāpa*. As can be seen from the transcription, these phrases often end before reaching the climax to which they lead. Interrupting phrases in such a way is a common means to increase the effect of the climax when it is eventually reached. Alternatively, the phrase ends neither before nor after the climax but is continued for a while to confirm the establishment of the central note. The effect of such phrases, too, is based on the moment of surprise, since the expected rest after the climax is deliberately postponed.

The *rāgālāpa* is followed by the *nom tom* which is rendered here in two stages in medium (*madhya*) and fast (*druta*) tempo respectively. These stages are based on groupings of two notes in medium tempo and four notes in fast tempo, i.e. *duguna* and *cauguna*. As for time relations, the *nom tom* (6:02) is slightly shorter than the *rāgālāpa* (8:21), for it is sung in two sections only. The *druta* section of *nom tom* (3:35) is longer than the *madhya* section (2:27), a feature which is not unique within the Darbhangā tradition, but which differs from the Dagar tradition where the *nom tom* (*druta*) is generally the shortest component of the *ālāpa*.[21] This phenomenon is explained by two reasons. Firstly, *nom tom* is taught in a number of stages on different speeds (*duguna*, *tiguna* etc.) which are frequently reduced to two stages in performance. It has been observed in the context of the *rāgālāpas* in rāgas Darabārī Kānhaṛā and Bhimapalasī (taught version) that these different stages of tempo are achieved by either keeping the underlying metric pulse constant and singing the phrases of the *nom tom* in note-values of twice (*duguna*), thrice (*tiguna*), four times

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[20] Introducing and establishing the lower tonic towards the end of the *rāgālāpa* rather than in the first section is a feature peculiar to Mallik style.

[21] Time relations will be discussed separately at the end of this chapter for the Darbhangā *gharānā* and in the next chapter for the Dagar *gharānā*.

(*cauguna*), six times (*chahguna*) or eight times (*aṭhguna*) the speed of the metric pulse, or by grouping the notes first in two (*duguna*) and then in four (*cauguna*) while increasing the underlying metric pulse several times. In the latter case, however, the variety in *duguna* is usually sung only once while the *cauguna* variety is repeated with a changing metric pulse (cf. the taught *nom tom* in rāga Bhimapalasī). The *duguna* stage is sung in medium tempo, it becomes therefore the equivalent of *nom tom* (*madhya*) in the reduced version. The basic tempo of all *cauguna* stages is relatively fast; in the context of a concert performance, *cauguna* turns into *nom tom* (*druta*). However, since *cauguna* respectively *nom tom* (*druta*) was originally sung in different stages of tempo, the singer may tend to sing this stage in a more elaborate version than the preceding *duguna* respectively *nom tom* (*madhya*) which, in training, is sung only at one degree of speed. The second reason for the *nom tom* (*druta*) being longer than the *nom tom* (*madhya*) has to be looked for in the fact that the melody of the *nom tom* sung in tempo giusto is from time to time interspersed with phrases deliberately delaying the underlying metric pulse. In Darbhangā style, such phrases in free tempo may well be extended to longer phrases with the effect that entire parts of the *nom tom* are sung in tempo rubato. Since this 'return' to free tempo is more likely to happen in later stages of *nom tom* rather than at the beginning, it is usually the second stage (*nom tom druta*) which is affected. The more phrases are sung in free tempo, delaying the metric pulse, the more the tempo decreases, and the section becomes naturally longer.

The *dhrupada* composition is sung first in its basic form, followed by *laya-bāṃṭa* up to *chahguna* which is, however, interspersed with *layakārīs*. *Duguna* is followed by a *layakārī* before proceeding to *tiguna*. Single *tihāīs* on the first line of the *sthāyī* are sung either on 'jiya kī bāta' or on 'kāse'. *Tiguna* is followed by *layakārīs* on the speed of *tiguna*, *cauguna*, *chahguna* and *aṭhguna* respectively. The repetition of the composition in *cauguna* is missed out, but *chahguna* is sung with slight variations at the end of the improvisation on the *dhrupada*. Of the succeeding *dhamāra* composition, first only the *sthāyī* is sung, followed by a *tihāī* and a number of *layakārīs*. At the end of a succession of *layakārīs* in *tiguna*, *cauguna* and *chahguna* respectively, and also towards the end of the performance, the *antarā* is sung for the first time. The following *layakārī* uses only *sthāyī* material, before both *sthāyī* and *antarā* are sung in *cauguna*. The performance is concluded with a repetition of the *mukhaṛā*.

(2) rāga Yamana - ālāpa, dhrupada

The *dhrupada* composition in Cautāla consists of *sthāyī* and *antarā* each comprising four lines. The text is taken from the first verse of a poem by Hita Harivaṃśa (*Hita caurāsī*, no.12). The correct version is given in Snell (1991a:123); it reads as follows:

calahi rādhike sujāna tere hita sukha nidhāna, rāsa racyau
syāma taṭa kalindanandinī;
nirttata juvatī samūha rāga ranga ati kutūha, bājata rasa mūla
muralikā anandinī;

The actual *dhrupada* text is a corrupted version of the above verse. The text reproduced below was given to me by Mukesh Kaushik and represents the version nowadays sung by disciples of the Vidur Mallik school (and by Vidur Mallik himself).[22] The underlined words differ from the more correct version in Snell (1991a).

calahī rādhike sujāna terau hita ṣukha nidhāna, rāsa racyau
śyāma taṭa kālinda nanda nīra māhī;
niratata yuvatī samūha rāga ranga ati kautūha, vājata rasa
muralikā ānanda nanda nīra māhi;

Most divergencies are of minor importance, since they are based on vowels and consonants that are interchangeable in Vrajabhāṣā (e.g. sa for śa, ja for ya, ba for va, au for o etc.). However, the respective last lines of *sthāyī* and *antarā* deserve closer consideration. The last word of the first line (*sthāyī* in the *dhrupada*) is 'kalindanandinī' according to Snell's version (Snell 1991a). If the poem is sung in a temple music performance (*samāja*) in the Rādhāvallabha community in Vrindaban, the singers insert the extra-syllable *māī* at the end of the last line after 'kalindanandinī' in order to fill the metric cycle (Snell 1983:365 and 1991a:285-7). In the *dhrupada* composition, two syllables (*rī māī*) are inserted to fill the line. The insertion of verse-filling syllables is common practice in both Vaiṣṇava temple music and *dhrupada* singing. In the course of time, through regular performance practice, the verse-fillers may become almost integral parts of the poems. Now, it will be interesting to follow the process by which the original 'kalindanandinī rī māī' was transformed into 'kālinda nanda nīra māhi' (respectively 'anandinī' into 'ānanda nanda nīra māhi' in the *antarā*) in the *dhrupada* text.[23] *Kalindanandinī* is an epiphet for the river Yamunā, referred to as the daughter of Kalinda. *Rī māī* are vocatives, but they do not have any other function than to fill the line. *Nīra* and *māhi*, on the other hand, are words with a real meaning (*nīra*, 'water' and *māhi*, 'inside'), although these meanings do not make sense in the present context. However, since *dhrupada* poems sometimes may consist of words put together without a deeper meaning, the *dhrupada* singers apparently preferred to adopt the version 'nīra māhi' (which is easily achieved through a linguistic corruption) instead of the seemingly meaningless 'rī māī'. Likewise, 'kalindanadinī' became 'kālinda nanda', denoting Kalinda, the father of Yamunā (here misspelled kālinda) and Nanda, the father of Kṛṣṇa. It should be kept in mind that most *dhrupada* singers (including Vidur Mallik) are not native speakers of Vrajabhāṣā.[24]

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[22] As an exception, Tarun Krishna Das sings the correct verse (as given in Snell 1991) with only minor changes.

[23] The process of text corruption in this particular case is a very recent one. Amelia Cuni told me that she was taught 'kalindanandinī rī māī' only a few years ago. At present, however, 'kālinda nanda nīra māhi' (or 'nīra māī') is sung

The translation is based on the original version:

> Come, wise Rādhikā! For your love and the treasure of
> your happiness, Śyāma has arranged the circle-dance
> on Yamunā's bank;
> the young women dance; dyed in love, they are very
> zealous, as the joyful flute plays for delight.

The structure of rāga Yamana has been discussed in the previous chapter. The following list of basic phrases of this *rāga* was given to me by Vidur Mallik as a model for *ālāpa*:

ālāpa -rāga Yamana

āroha (ascent): S R G M' P D N S˙
avaroha (descent): S˙ N D P M' G R S
ālāpa: S-- Ṇ R S-
Ṇ-- Ḍ Ṇ R S-
2) Ṇ R G--- M' G P--- M' D P-
3) M'- D-- N-- D N R˙ S˙-
4) N-- D- P M' D- P M' G R Ṇ R- S--

The first two phrases (not numbered) are normally the opening phrases in every *rāgālāpa* in rāga Yamana and will be extended to explore the lower octave. This can be demonstrated on the basis of the fragment of a *rāgālāpa* sung by Mukesh Kaushik and myself which is given at the

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by most disciples of Vidur Mallik (except Tarun Krishna Das), and out of the six recordings which I have of this *dhrupada*, only one version uses the original 'kalindanandinī rī māī'.

[24] Mukesh Kaushik, who gave me this corrupted version, speaks Vrajabhāṣā as his first language, and he is aware of the textual corruption.

bottom of the first transcription sheet. Here, the phrases are extended until lower Ga is reached:
S-- Ṇ R S'
Ṇ- Ḍ Ṃ' Ḍ Ṇ Ṃ' Ḍ N R S'
S-- Ṇ Ḍ Ṃ' Ḍ Ṃ' Ḍ Ṇ Ṃ' G. Ṃ' Ḍ Ṇ (R) S'

Like the first example in rāga Bhimapalasī, the first version of *ālāpa* and *dhrupada* in rāga Yamana is taken from a *dhrupada* lesson. The phrases of the *ālāpa* (transcribed on the transcription sheet) are demonstrated one by one by Vidur Mallik and then repeated by the students. The recording starts in the middle of the *rāgālāpa*. The phrases represent some of the characteristic movement figures in rāga Yamana. Phrases 2 and 12 show the typical octave alternations that characterize the *ālāpa* in Darbhangā style.

The *nom tom* confirms the observations made in the preceding examples. It is sung here in three successive stages in *duguna* and two degrees (M.66 and M.100) of *cauguna* respectively. A feature that deserves attention is the *mukhaṛā* being sung in *tiguna* at the end of the section in *duguna*. It is a convention, at conclusion of each stage in *nom tom*, to sing the *mukhaṛā* on the speed of the next following stage in order to indicate the tempo. In the present case, the *mukhaṛā* aims at the continuation of the *nom tom* in *tiguna*. However, since *nom tom* is taught more often in a number of successive stages in *cauguna*, *tiguna* is omitted.[25]

The *dhrupada* composition, *laya-bāṃṭa* and a number of basic *tihāīs* are given on the transcription sheet. The most frequent *tihāī* is sung on 'sujāna cala'; it can be easily extended to a compound *tihāī*. Another common *tihāī* emerges from *chahguna*, provided that *sthāyī* and *antarā* are sung all the way through without repeating the last line of the *sthāyī* as a *tihāī*. It has been mentioned earlier that, in a composition of 4+4 lines, *chahguna* can be executed in two ways: either the last lines of *sthāyī* and *antarā* respectively are sung as single *tihāīs*, or the *sthāyī* is immediately followed by the *antarā* whose last line is then sung as a single *tihāī*, followed by another *tihāī* which is usually continued as a compound *tihāī*. The two possibilities can be demonstrated on the basis of the *dhrupada* '*calahi rādhike sujāna*':

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[25] It should be remembered that the only example which I have used to demonstrate *nom tom-tiguna*, the *ālāpa* in rāga Darabārī Kānhaṛā, is not a taught *ālāpa* but is rendered on performance level.

(a) single *tihāī* at the end of each section

sthāyī (lines 1-4)

×	.	o	.	2	.	o	.	3	.	4	.	(×)
line	1	line	2	line	3	line	4	line	4	line	4	

antarā (lines 5-8)

line	5	line	6	line	7	line	8	line	8	line	8

(b) two *tihāīs* at the end of *antarā* and compound *tihāī*

sthāyī/antarā (lines 1-8)

×	.	o	.	2	.	o	.	3	.	4	.	(×)
line	1	line	2	line	3	line	4	line	5	line	6	
line	7	line	8	line	8	line	8	calahi rādhi	ke calahi	rādhike	calahi rādhi	
ca	la	calahi rādhi	ke calahi	rādhike	calahi rādhi	ca	la	calahi rādhi	ke calahi	rādhike	calahi rādhi	(ca)

A common mistake is to sing *chahguna* in version a and then to continue with the compound *tihāī* of version b. Since the *tihāī* on line 8 in version a ends on the first beat of the new tāla period, the compound *tihāī* starts from beat 1 instead of beat 9 of the previous cycle, and it finishes four beats later, i.e. on beat 5 instead of beat 1. Normally, the *pakhāvaja* player compensates the mistake by inserting four extra-beats.

In the present example, *laya-bāṃṭa* is demonstrated up to the eigth degree of speed. *Chahguna* is sung in both versions; version a is wrongly concluded with the compound *tihāī* as described above. In the lesson, *laya-bāṃṭa* is taught up to *chahguna*. *Aṭhguna* is rarely performed and it is considered to be a *layakārī* rather than simple *laya-bāṃṭa* from the point of view of the degree of difficulty. In the present recording, *aṭhguna* is sung by Tarun Krishna Das, while the other components of *laya-bāṃṭa* are sung by all members of the class.

The second version of *ālāpa* and *dhrupada* in rāga Yamana is rendered by Tarun Krishna Das. This example, too, was recorded during a *dhrupada* lesson. The *ālāpa* is more or less taught and follows the outline given in the first version. The *nom tom* contains two stages in successively faster tempo in *cauguna*. The underlying metric pulse is enhanced by occasional rhythmic 'accompaniment' on the *pakhāvaja*: in the Darbhangā tradition, it is not uncommon for *pakhāvaja* players to support the metric pulse of the *nom tom* from time to time by playing rhythmic formulae. Likewise, singers would occasionally start clapping Cautāla in *nom tom*.

As for the *dhrupada* composition, the first noteworthy feature is the textual correctness. It has been mentioned that the version of the text sung by Tarun Krishna Das comes very close to the original. The respective last lines of *sthāyī* and *antarā* show only slight changes in comparison with the correct version: 'kalindi nandanī rī māī' (*sthāyī*) and 'anandanandinī rī māī' (*antarā*). These lines apart, the first word of the *antarā* is 'nirttata' rather than 'niratata' (Mukesh Kaushik's version; both variants are linguistically possible), and in the second line of the *antarā*, 'kutūha' is pronounced rather than 'kautūha'.

The third version, sung by myself, is taken from a concert performance in Vrindaban in March 1994. The example is short (19:10) due to time limitations in the performance. The *ālāpa* lasts for 11 minutes and 30 seconds. Since the *nom tom* is sung in more than two stages (*duguna* and three varieties of *cauguna*), it is slightly longer (6:47) than the *rāgālāpa* (5'13"). The composition, including *laya-bāṃṭa*, lasts for 7 minutes and 40 seconds. The performance is strictly based on taught standards.

The *rāgālāpa* explores the lower, middle and upper registers in a very compressed and summarized way. Section Ia establishes the tonic. Section Ib is centered around lower Dha. *Tīvra* Ma of the lower octave is established in section Ic. The development of the middle octave takes place in section II. The notes Ga, *tīvra* Ma, Pa and Ni are introduced and established in the respective sections IIa to d. The technique of octave alternation is used to confirm the establishment of Ga (IIa) and Ni (IId). The melody in section IIe starts with Ni and then, instead of introducing the upper tonic, jumps to the lower octave and concludes with the tonic. The same principle is followed in section IIf, and the upper tonic is reached only in the middle of section IIIa. The sudden change of register just before reaching the climax of the *rāgālāpa* (i.e. the upper tonic) is a tool frequently employed by *dhrupada* singers of the Darbhangā and Dagar traditions in order to increase the expectation of the listeners by delaying the climax.[26] Following the establishment of the upper tonic and the introduction of upper Ri in section IIIa, section IIIb focuses on upper Ga. In sections IIId and e, the melody returns quickly to the tonic, and the *rāgālāpa* is concluded with the *mukharā*.

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[26] Cf. my transcription of the *rāgālāpa* in rāga Bageśrī sung by Zahiruddin and Faiyazuddin Dagar (recording B6159, transcribed in Thielemann 1995), sections IVd and e: $\underline{G}$ M D-' D S' ~$\underline{N}$~ D' D S' ~$\underline{N}$~ D' S $\underline{G}$ M D- $\underline{N}$ D M $\underline{G}$ ~$\underline{G}$~ M-'.

Nom tom is sung in *duguna* and three varieties of *cauguna* (M.60, M.88 and M.126) each lasting for about one-and-a-half minutes (*duguna* 1:12, *cauguna* 1:30/1:25/1:30). The melodic outline of the *rāgālāpa* is repeated in every single stage.

The *dhrupada* composition is rendered in its basic form and in *laya-bāṃṭa* up to *chahguna*. A major obstacle in performance was the habit of the *pakhāvaja* player (a temple musician from Vrindaban who had no concert experience) to constantly increase the tempo. Shortening the time distance of the *tāla* cycle by increasing the tempo, though a typical characteristic in North Indian instrumental music and in vocal styles other than *dhrupada*, is uncommon in *dhrupada* style except for fast compositions (mostly in Sūlatāla). In the temple music traditions of Vraja such tempo changes are common practice, and the *pakhāvaja* player in question had apparently never accompanied classical *dhrupada* style. The increase of tempo within a slow Cautāla composition (or any other slow *dhrupada* composition for that matter) is particularly disturbing in the improvised parts of the performance, and in the present case it would have been extremely difficult to sing more intricate *layakārīs* or even *aṭhguna*, so I decided to limit the performance to *laya-bāṃṭa* (*duguna, tiguna, cauguna, chahguna* in two versions, followed by a repetition of *duguna*) and a few compound *tihāīs*.

The *dhrupada* '*calahi rādhike sujāna*' may serve to demonstrate some conventional changes which basic *dhrupada* compositions undergo in performance. For this purpose, the second and third versions of the composition (Tarun Krishna Das and ST) have been transcribed beneath the standard composition (see transcription sheet). Variations occurring in performance practice are either of melodic or of rhythmic kind. Melodic variation includes the use of *mīḍa*, the smooth gliding from one note to the other. In the present example, version b (TKD) makes frequent use of this voice technique: line 1b, line 2b/ *vibhāgas* 4 and 5, line 3b/1,4-6, line 4b in the *sthāyī* and lines 5b-8b in the *antarā*. The type of *mīḍa* demonstrated in the second *vibhāga* of line 5b is practiced in slow *ālāpa*. *Mīḍa* is also performed in version c (ST) which is on the whole less ornamented than version b. There are two most typical rhythmic alterations: firstly, the modification of two quavers into semiquaver plus dotted quaver in version b (third *vibhāga* of line 2b, likewise lines 4b/2 and 8b/2), and, secondly, the delay of the first note of the third *vibhāga* in lines 5c and 7c in version c. The latter type of rhythmic modification has become convention in *dhrupada* performances in Darbhangā style, as it will be confirmed in the next example (*dhamāra* in rāga Bihāga, see below). The principle acting at the basis of this type of rhythmic variation is to delay the second (or sometimes third) word of the respective line. It has a counterpart in the *mukhaṛā* of the *ālāpa*, where the notes are sung occasionally in 'syncopation' against the underlying metric pulse. The following list contains the beginnings of selected *dhrupada* compositions in Cauṭāla to demonstrate the principle of rhythmic delay:

rāga Bageśrī (sthāyī)

x	.	o	.	2	.	o	.	3	.	4	.
standard:											
S·	N	D	M	D	N	D	M	G	R	S	S
tū		ho		ka-	tu-	nā		ni-	dhā-		na
modified:											
S·	N	D	M	- D	N	D	M	G	R	S	S
tū		ho		-ka-	ru-	nā		ni-	dhā-		na

rāga Bihāga (sthāyī)

x	.	o	.	2	.	o	.	3	.	4	.
standard:											
Ṇ	Ṇ	P.	Ṇ	S	S	P	PG	M	M^{gm}G	G	S
si-	ha-	ra	si-	ha-	ra	pa-	va-	na	ca-	la-	ta
modified:											
Ṇ	Ṇ	P.	- Ṇ	S	S	P	PG	M	M^{gm}G	G	S
si-	ha-	ra	-sī-	ha-	ra	pa-	va-	na	ca-	la-	ta

rāga Kedāra (sthāyī)

x	.	o	.	2	.	o	.	3	.	4	.
standard:											
S	-	S	M	G·	P	M'	P	DPM	M	R	S
rō-		na	rō-		ma	ra-	sa-	na	jo	ho	ti
modified:											
S	-	S	-M	G	P	M'	P	DPM	M	R	S
rō-		na	-rō-		ma	ra	sa-	na	jo	ho-	ti

rāga Basanta (sthāyī)

x	.	o	.	2	.	o	.	3	.	4	.
standard:											
S·	N	D	P	P	P	M'	G	G	M'	D	N
bai-		the		bra-	ja	rā-		ja	kuñ-	va-	ra
modified:											
S·	N	D	P	- P	- P	M'	G	G	M'	D	N
bai-		the		-bra	-ja	rā		ja	kuñ-	va	ra

rāga Deśa (antarā)

x	.	o	.	2	.	o	.	3	.	4	.
standard:											
R	R	M	P	-	P	N	-	N	S	-	S·
ni-	si	ā-			ndhi-	yā-		rī	kā-		ri

modified:

R	R	M	P	-	P	- N	-	N	S·	-	S·
ni-	si	ā-			ndhi-	-yā-		nī	kā-		nī

rāga Śaṅkarā (antarā)

standard:

S	S	-	G	-	P	N	-	S·	S·	-	S·
ja-	ṭā		jū-		ṭa	nā-		thā	so-		he

modified:

S	S	-	- G	-	P	N	-	S·	S·	-	S·
ja-	ṭā		-jū-		ṭa	nā-		thā	so-		he

rāga Bhūpālī (antarā)

standard:

^{P}G	^{P}G	-	P	-	P	$^{S\cdot}D$	$^{S\cdot}D$	S·	S·	-	S·
ni-	si-		di-		na	bu-			na-		ta

modified:

^{P}G	^{P}G	-	- P	-	P	$^{S\cdot}D$	$^{S\cdot}D$	S·	S·	-	S·
ni-	si-		-di-		na	bu-			na-		ta

In *dhamāra* compositions, the last two beats of the metric cycle are subject to rhythmic modification, as it can be demonstrated on the basis of the following example in rāga Bhūpālī:

×	.	.	.	.	2	.	.	.	.	3	.	.	.
standard:													
									S	G	P	D	S·
									laṅ-	ga-	rā-	va	
S·	D	P											
ko				etc.									
modified:													
									S	G	P	- D	-S·
									laṅ-	ga-	rā-	-va	
S·	D	P											
ko				etc.									

The final example discussed in this chapter, a *dhamāra* composition in rāga Bihāga, is particularly suitable to illustrate the treatment of set compositions in performance. The example was recorded at the Banaras Dhrupad Mela in 1994. The composition is sung by Prem Kumar Mallik (assisted by Tarun Krishna Das), accompanied on the *pakhāvaja* by

Ramashish Pathak. The text of the composition is given below, based on the version which I received from Mukesh Kaushik:[27]

> *kahā̃ se tuma mada piyā āye ho sā̃varau jā bidha dharata*
> *pā̃va ḍagamagāta;*
> *abīra gulāla sõ thāra kṣara lāyau bolata vacana laṭapaṭāta.*

> Where have you drunk intoxication, o dark one? - the way he keeps (his) foot (makes him) staggering; having brought a plate of red powder, he stammers (his) words.

The transcription shows the basic composition[28] and the version rendered by Prem Kumar Mallik. The rich ornamentation and melodic modifications apart, the performance is full of rhythmic alterations. The note-prolongation at the beginning of the *antarā* (line 8) is a conventional way of improvisation within the basic composition, i.e. before the actual improvisation starts. At closer consideration of the present version of the *dhamāra* composition it becomes obvious that textual modifications are the result of rhythmic variations rather than simply 'singing the wrong text' (cf. Ritwik Sanyal's comment, footnote). The composition is concluded with a *tihāī* (line 11) and is followed by an elaborate demonstration of complicated *layakārīs* (not included in the present example).

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[27] According to Dr. Ritwik Sanyal, this *dhamāra* composition in rāga Bihāga belongs to the repertoire of the Dagar tradition. However, it represents also an integral part of the repertoire of the Mallik tradition. Dr. Sanyal, who belongs to the Dagar *gharānā*, complained about Prem Kumar Mallik singing this Dagar composition. He was also claiming that Prem Kumar Mallik sang the wrong text. The version sung by Prem Kumar Mallik differs indeed from Mukesh Kaushik's version given above, but according to Dr. Sanyal, both versions are incorrect. The Dagar version of the text as given to me by Dr. Sanyal (p.c.26/08/95) reads as follows (cf. also Sanyal 1995:116): *kahā̃ se tuma mada pī āye ho sā̃varo jāya vindha paga dharata ḍigamagāta* (or *ḍagamagāta*); *avīra gulāla mukha raṅga lāyo bolata ho bacana liṭapaṭāta*. Prem Kumar Mallik sang this *dhamāra* composition particularly in honour of the representatives of the Dagar *gharānā* who attended the program in Banaras.

[28] What I have notated as 'basic composition' is in fact a more elaborate version abstracted from Prem Kumar Mallik's performance. It is not the simple version taught in the *dhrupada* class.

(3) Time relations

The brief analyses of selected *dhrupada* performances by singers of the Vidur Mallik school presented below aim at the identification of time relations and overall structure of *dhrupada* performances in this branch of the Darbhangā *gharānā*. Since the examples represent concert performances rather than studio recordings, the time relations are likely to be more realistic than in commercial recordings, although the time limitations given by the context of the concert performance have to be taken into account (especially with regard to recordings from the Banaras Dhrupad Mela).

Example 1. rāga Śahānā - ālāpa, dhrupada, dhamāra
Vidur Mallik, Ram Kumar Mallik, Prem Kumar Mallik
Ramji Upadhyay, pakhāvaja
concert in Berlin, 14 May 1993

duration: approximately 35min

real time	stage of performance (duration in minutes)
a) ālāpa (11:10)	
0:00-7:30	rāgālāpa (7:30)
7:30-9:10	nom tom-madhya (duguna; relatively fast) (1:40)
9:10-11:10	nom tom-druta (cauguna) (2:00)
time relations:	rāgālāpa-nom tom: approximately 4:2 rāgālāpa-nom tom (madhya)-nom tom (druta): approximately 4:1:1

b) dhrupada *āja janama saphala bhayo* (Cautāla)

11:30-13:30	composition (2:00)
13:30-19:00	layakārī (5:30)

followed by dhamāra

Example 2. rāga Lalita - ālāpa, dhrupada, dhamāra
Prem Kumar Mallik, Tarun Krishna Das
Ravishankar Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 9 March 1994

Prem Kumar Mallik's particular strength is the execution of skilful *layakārīs*, hence he tends to concentrate on this part of the performance while singing comparatively short *ālāpas* (the next example in rāga Bihāga will confirm this observation).

duration: 50:15

a) ālāpa (26:26)

0:00-10:33	rāgālāpa (10:33)
10:33-16:23	nom tom-madhya (duguna) (5:50)
16:23-21:23	nom tom-druta (tiguna) (5:00)
21:23-26:26	nom tom-druta (cauguna) (5:03)
time relations:	rāgālāpa-nom tom: 2:3 (note that the *nom tom* is longer because it comprises more than two stages) rāgālāpa-nom tom (madhya)-nom tom (druta): 2:1:2 rāgālāpa-duguna-tiguna-cauguna: 2:1:1:1

b) dhrupada *dekho sakhī vṛndāvana* (Cautāla)

27:00-29:21	composition (2:21)
29:21-40:40	layakārī (including bola-bāṃṭa) (11:19)

c) dhamāra *śrī gopāla nandalāla*

40:40-43:33	composition (2:53)
43:33-50:15	layakārī (6:42)

Example 3. rāga Bihāga - ālāpa, dhrupada, dhamāra
Prem Kumar Mallik (assisted by Tarun Krishna Das)
Ramashish Pathak, pakhāvaja
Banaras Dhrupad Mela, 10 March 1994

duration: 40:14

a) ālāpa (10:40)

0:00-4:45	rāgālāpa (4:45)
4:45-6:10	nom tom-madhya (duguna) (1:25)
6:10-8:37	nom tom-druta (tiguna) (2:27)
8:37-10:40	nom tom-druta (cauguna) (2:03)
time relations:	rāgālāpa-nom tom: 2:3 rāgālāpa-nom tom (madhya)-nom tom (druta): 8:3:8 rāgālāpa-duguna-tiguna-cauguna: 8:3:4:4

b) dhrupada *rājā rāmacandra* (Cautāla)

10:40-14:47	composition (4:07)
14:47-28:43	layakārī (including bola-bāṃṭa) (13:53) (composition repeated after 25:00)

c) dhamāra *kahā̃ se tuma mada piyā*

28:45-31:25	composition (2:40)
31:26-40:14	layakārī (8:48)

Example 4. rāga Bhimapalasī - ālāpa, dhrupada, dhamāra
Tarun Krishna Das, Mukesh Kaushik
Ravishankar Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 10 March 1994

duration: 28:13

a) ālāpa (14:23)

0:00-8:21	rāgālāpa (8:21)
8:21-10:48	nom tom-madhya (duguna) (2:27)
10:48-14:23	nom tom-druta (cauguna) (3:35)
time relations:	rāgālāpa-nom tom: 4:3 rāgālāpa-nom tom (madhya)-nom tom (druta): approximately 8:3:3

b) dhrupada *kāse kāhū̃ jiya kī bāta* (Cautāla)

14:25-17:31	composition (3:06)
17:31-21:31	laya-bāmta/layakārī (4:00)

c) dhamāra *mārata picakārī śyāmabihārī* (5:32)

Example 5. rāga Yamana - ālāpa, dhrupada
Selina Thielemann
Kanta Prasad Upadhyay, pakhāvaja
program in Vrindaban, 23 March 1994

duration: 19:10

a) ālāpa (11:30)

0:00-5:13	rāgālāpa (5:13)
5:13-7:05	nom tom-madhya (duguna) (1:12)
7:05-8:35	nom tom-druta (cauguna) (1:30)
8:35-10:00	nom tom-druta (cauguna) (1:25)
10:00-11:30	nom tom-druta (cauguna) (1:30)
time relations:	rāgālāpa-nom tom: 5:6 rāgālāpa-nom tom (madhya)-nom tom (druta): 10:3:9 (cf. relations in example 3)

b) dhrupada *calahi rādhike sujāna* (Cautāla)

11:30-14:00	composition (2:30)
14:00-19:10	laya-bāṃṭa/layakārī (5:10)

Example 6. rāga Bihāga - ālāpa, dhrupada
Selina Thielemann
Kanta Prasad Upadhyay, pakhāvaja
program in Vrindaban, 23 March 1994

duration: 17:55

a) ālāpa (9:10)

0:00-4:08	rāgālāpa (4:08)
4:08-5:38	nom tom-madhya (duguna) (1:30)
5:38-6:41	nom tom-druta (cauguna) (1:03)
6:41-7:50	nom tom-druta (cauguna) (1:09)
7:50-9:10	nom tom-druta (cauguna) (1:20)
time relations:	rāgālāpa-nom tom: 4:5 rāgālāpa-nom tom (madhya)-nom tom (druta): approximately 8:3:6

b) dhrupada *sīhara sīhara pavana calata* (Cautāla)

9:10-11:05	composition (2:55)
11:05-17:55	laya-bāṃṭa (5:50)

Example 7. rāga Abhogī Kānhaṛā - ālāpa, dhamāra
Amelia Cuni
Ravishankar Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 9 March 1994

Amelia Cuni is a disciple of both Ustad Fahimuddin Dagar and Pt. Vidur Mallik. However, her repertoire and singing style, especially with regard to the structure of *ālāpa* (including time relations, see below) and to the types of *layakārī*, represents the Darbhangā tradition. Features of Dagar style can be observed in voice techniques and in the relatively slow tempo in the first stage of *nom tom* which is also characteristic of Fahimuddin Dagar's *ālāpa*.

duration: 25:35

a) ālāpa (16:45)

0:00-7:00	rāgālāpa (7:00)
7:00-10:45	nom tom-madhya (duguna; relatively slow) (3:45)
10:45-12:20	nom tom-druta (cauguna; relatively slow) (1:45)
12:20-16:45	nom tom-druta (cauguna) (4:25)
time relations:	rāgālāpa-nom tom: 7:10 rāgālāpa-nom tom (madhya)-nom tom (druta): approximately 7:4:6

b) dhamāra *dina ḍapha tāla bajāvata gāvata*

17:00-21:00	composition (4:00)
21:00-25:35	layakārī (including tiguna and bola-bāṃṭa) (4:35)

Example 8. rāga Bageśrī - ālāpa, dhrupada
Amelia Cuni
Gianni Ricchizzi, vicitra vīṇā
Helmut Waibl, pakhāvaja
Parampara Festival, Berlin 1992

duration: 29:30

a) ālāpa (16:13)

0:00-8:00	rāgālāpa (8:00)
8:00-12:13	nom tom-madhya/joṛa (duguna; very slow) (4:13)
12:13-16:13	nom tom-drut/jhala (cauguna) (4:00)
time relations:	rāgālāpa-nom tom: 1:1
	rāgālāpa-nom tom (madhya)-nom tom (druta): 2:1:1 (note that these time relations are more typical for Dagar style)
16:13-18:35	Sanskrit verse sung at the end of *ālāpa*

b) dhrupada *tū ho karunā nidhāna* (Cautāla)

19:00-22:42	composition (sung in full including the last three lines [*saṃcārī*] which are nowadays omitted by most singers of the Mallik tradition) (3:42)
22:42-25:50	laya-bāṃṭa (up to chahguna) (3:08)
25:50-29:30	layakārī (3:40)

The concluding three examples from the opening program of the Banaras Dhrupad Mela in 1994 represent very short *dhrupada* performances. For comparison with the Dagar *gharānā*, similiar short items presented in a concert by the Gundecha Brothers shall be analyzed in the next chapter (cf. chapter 5, rāgas Śaṅkaṛā and Hamīra and the examples from commercial recordings).

Example 9. rāga Śaṅkaṛā - short ālāpa, dhrupada
Vidur Mallik
Ramji Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 8 March 1994

duration: 5:30

The *ālāpa* is very short (1:05), the typical phrases of the *rāga* are briefly introduced in the middle octave. The composition (*śaṅkara hara mahādeva*, based on a verse of Tulasidāsa) is sung in four sections in medium tempo. The *layakārīs* start immediately on completion of the *sthāyī*, i.e. the composition is not sung on its own first, but it is sung in one with the *layakārīs*, hence the second (composition) and third (*layakārī*) stages of the performance are combined.[29] *Layakārīs* are sung on all four sections including *saṃcārī* and *ābhoga*.

Example 10. rāga Jaijaivantī - dhamāra
Vidur Mallik (assisted by Sukhdev Caturvedi)
Ramji Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 8 March 1994

duration: 6:36
Only the composition (*khelata horī braja kī gaurī*, based on a verse of Sūradāsa) is sung in four sections, combined with *layakārīs*. Here, again, composition and improvisation merge into one single section.

Example 11. rāga Aḍānā - short ālāpa, dhrupada (Sūlatāla)
Vidur Mallik (assisted by Sukhdev Caturvedi)
Ramji Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 8 March 1994

The short ālāp (0:56) is followed by the composition (*triveṇī kālindī*, based on a verse of Haridāsa Ḍāgura) in four sections, combined with *layakārīs*.

The combination of stages 2 and 3 of the performance, i.e. of composition and improvisation, is peculiar to the Mallik tradition. A similiar practice, however, could be observed in the temple music tradition of Vraja. Here, the text lines of the compositions are repeated in free melodic improvisation within the *rāga*, using verse-filling syllables in order to emphasize the poetic words of the preceding lines. In *dhrupada*, of course, the utilization of syllables other than those of the text is not permitted, but it cannot be ruled out that the practice of singing short *dhrupada* compositions in immediate combination with improvisation may have arisen under the influence of the temple music practice.

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[29] Comparison with the short *dhrupadas* in rāgas Śaṅkaṛā and Hamīra sung by the Gundecha Brothers shows that composition and improvisation are not combined in Dagar style.

(4) Summary

Before proceeding to further comparison with performance characteristics in the Dagar *gharānā*, it will be convenient to summarize the main observations made in the preceding two chapters regarding performance practice of *dhrupada* in the Darbhangā tradition as §§1-5.

§1. The performance is opened with an extended *rāgālāpa* in which the notes and phrases of the *rāga* in lower, middle and upper octaves respectively are gradually introduced and established in free tempo. Having explored all three octaves, towards the end of the *rāgālāpa*, the singer returns to the lower octave in order to introduce the lower tonic or, if it had been introduced already in the beginning of the performance, to confirm its establishment. One or two notes below the lower octave may be touched.

§2. The *nom tom* which follows on completion of the *rāgālāpa* is sung in a number of stages called *duguna, tiguna, cauguna* and *chahguna* in successively faster tempo. *Duguna*, the equivalent of *nom tom* (*madhya*), is the first stage of *nom tom* sung in groupings of two notes in medium tempo. The *druta* section of *nom tom* is sung either in *tiguna* (groupings of three notes), *cauguna* (groupings of four notes) and sometimes *chahguna* (groupings of six notes) respectively, or, alternatively, in a number of varieties of *cauguna*. In concert performances, the *nom tom* (*druta*) may be reduced to one single section in *cauguna*. As for time relations, the *nom tom* is longer than the *rāgālāpa* if it comprises more than two stages. The shortest section is *nom tom* (*madhya*). The *nom tom* is concluded with the *mukharā* repeated thrice.

§3. *Dhrupada* (and *dhamāra*) compositions are frequently sung in all four sections, whereas improvisation is based mainly on *sthāyī* and *antarā*. In a standard performance and in training, a slow composition in Cautāla will be followed by *laya-bāṃṭa* up to *chahguna*, including certain single and compound *tihāīs* emerging from the structure of the composition. *Layakārīs* are mostly based on rhythmic variations at different degrees of speed. *Bola-bāṃṭa*, the division of the words against the musical and poetic meter, plays a subordinate rôle in improvisation. The improvisation style of the Darbhangā tradition is characterized by frequent use of *tihāīs*.

§4. *Dhamāra* compositions are followed by a number of basic *layakārīs* including *duguna* and *cauguna*. *Tiguna* and *chahguna* belong to the more complicated *layakārīs* that are sung in the improvisation on completion of the standard *layakārīs*.

§5. Extended performances are concluded with a fast composition in Sūlatāla.

V. Observing the broader context: performance standards in the Dagar tradition

Having analyzed, in some detail, features of performance practice of *dhrupada* in Darbhangā style, it is now appropriate to conclude this paper with a survey of general features and characteristics of *dhrupada* performances in the Dagar *gharānā*. It is hoped that the comparison between these two major *dhrupada* traditions will throw light on certain aspects of the *dhrupada* genre as such, in particular with regard to the identification of fixed principles and areas of difference. As far as terminology is concerned, I have included terms used by Umakant and Ramakant Gundecha to denote the single stages of the *dhrupada* performance. These terms may in some cases differ from both the theory (cf. chapter 2) and the Mallik terminology (cf. chapter 3).

The Dagar *gharānā* is known for extended *ālāpas*. The typical phrases of the *rāga* introduced in *ālāpa* are called *ḍagara* (cf. Sanyal 1986:46), replacing the term *pakaṛa* ('catch' phrase). The *ālāpa* is generally sung in three successive stages, i.e. *rāgālāpa*, *nom tom* (*madhya*) and *nom tom* (*druta*). From the point of view of time relations, the *rāgālāpa* is the most extended stage, lasting usually twice or even four times as long as the *nom tom*, and medium tempo is frequently reached considerably earlier than the beginning of the *nom tom*. The *nom tom* itself is sung only in two stages in medium and fast tempo respectively. The section in medium tempo is based on groupings into two notes, that in fast tempo on groupings into four notes (the terms '*duguna*' and '*cauguna*' are not used in Dagar terminology).

According to Umakant and Ramakant Gundecha, *ālāpa* was originally sung on numerous degrees of speed, starting with the 'slow *ālāpa*' (i.e. the *rāgālāpa*) and then followed by 'successively faster *layas*', or tempi (i.e. the *nom tom*).[30] As their demonstration showed, 'successively faster *layas*' means the successive stages of *nom tom* in *duguna*, *tiguna*, *cauguna* and *chahguna*. Nowadays, because of time limitations in performance, the type of *nom tom* comprising more than two stages is sung only for training, but no more in concert performances. What is performed today is the '*dhruvatāla*' (i.e. *nom tom*) in two successive stages called *joṛa* and *jhala* (cf. footnote) in medium and fast tempo respectively. Thus, according to the theory of the Gundechas, the sequence of *rāgālāpa*, *nom tom* (*madhya*) and *nom tom* (*druta*) is a result of lack of time in present-day performances rather than a basic structural characteristic.

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[30] The Gundechas use the terms *ālāpa* and *dhruvatāla* instead of *rāgālāpa* and *nom tom*. *Dhruvatāla* (*dhruva*, 'fixed' and *tāla*, here: metric pulse) is also referred to as *joṛa* and *jhala*, using the terms applied to the equivalents of *nom tom* (*madhya*) and *nom tom* (druta) in the instrumental *ālāpa*.

As distinct from the Darbhangā tradition, *dhrupada* compositions of the Dagar *gharānā* are sung usually in two sections only. (The Gundecha Brothers with their extensive repertoire of complete compositions are rather an exception). Improvisation in Dagar style is of the two types described in the preceding chapters: *layakārī* based on rhythmic improvisation within a variety of tempi, and *bola-bāṃṭa*. However, the Dagar terminology is different and needs to be discussed separately. While the Mallik terminology uses the terms *duguna*, *tiguna*, *cauguna*, *chahguna*, *tihāī* and *layakārī* (not *laya-bāṃṭa* and *bola-bāṃṭa*), neither of these terms is used in the Dagar terminology. Here, the only two terms applied to improvisation are *laya-bāṃṭa* and *bola-bāṃṭa*. While '*bola-bāṃṭa*' is used to denote the division of the words as explained in the previous chapter, the term '*laya-bāṃṭa*' in the interpretation of Umakant and Ramakant Gundecha denotes rhythmic improvisation within a variety of tempi (i.e. *layakārī*) rather than singing the composition at different degrees of speed. The Gundechas explained that, in Dagar style, the composition is never sung in *duguna*, *tiguna* etc.; they say that this is typical and distinctive for the Bihar style (i.e. the Mallik tradition of Darbhangā).[31] The only similiar type of improvisation which they may use occasionally is to sing the composition on different speeds in '*laya-bāṃṭa*': to support their argument, the Gundechas demonstrated the kind of improvisation discussed as '*layakārī*' in the context of the Mallik style. As for *bola-bāṃṭa*, Ramakant Gundecha stated that this is basically the same as *laya-bāṃṭa.*[32] He defined *bola-bāṃṭa* as the 'division of *bola* (words) and *laya* (tempo) which is done both in one'. The following demonstration of '*bola-bāṃṭa*', again, contained *layakārī* including *tihāīs*.

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[31] Comparative analyses of performances of both *gharānās* confirm that *laya-bāṃṭa* in the sense of singing the composition on different levels of speed is never performed in the Dagar *gharānā*. In the Dagar tradition, this type of variation is considered pre-planned and therefore lacking spontaneity. The claim is justified if one considers *laya-bāṃṭa* to be part of the actual improvised stage of the performance. In the Mallik tradition, however, *laya-bāṃṭa* is taught together with the basic composition and separate from *layakārī*; its execution does not reduce either the value of or the space for spontaneous improvisation in *lāyakārī*. - According to Dr. Ritwik Sanyal (p.c. 27/08/95), diminuition of the composition in the form of *duguna*, *tiguna* etc. is also frequently sung in the Talvandī *gharānā* of *dhrupada*. Dr. Sanyal added that, according to Ustad Zia Fariduddin Dagar's opinion, the words of the *dhrupada* composition become disturbed and meaningless if the diminuition reches very high degrees such as *aṭhguna*.

Umakant Gundecha pointed out that, although it is not common in the Dagar tradition to sing '*tiguna*' (the context clarified that he meant '*tihāī*), the Gundechas themselves make frequent use of it.[33] A more drastic statement regarding *tihāīs* was made by Dr. Ritwik Sanyal (p.c.10/03/94): *tihāīs* are typical for dance and have no place in *dhrupada*.[34] In this context, Dr. Sanyal criticized the improvisation techniques of the Darbhangā *gharānā*, saying that these are based on some 10 to 15 simple and pre-defined models which are only elaborated in performance. He further observed that the Darbhangā tradition is entirely *tāla*-oriented, and very little attention is payed to the gradual development of the *rāga* in *rāgālāpa*.[35] In a later statement (p.c. 27/08/95), Dr. Sanyal explained that the performance style of *ālāpa* is not a question of length but of the system according to which the *ālāpa* is being built up. The singers of the Darbhangā tradition use a system different from that of the Dagar *gharānā* inasmuch as the development concentrates on phrases rather than single notes from an early stage onwards.[36]

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[32] i.e. '*laya-bāṃṭa*' in the Dagar definition denoting *layakārī* based on rhythmic variation within a variety of tempi.

[33] The recording of the Berlin concert discussed below confirms this statement.

[34] However, Widdess (1994) analyzes a *tihāī* in a *dhrupada* performance by Ritwik Sanyal and adds Dr. Sanyal's explanation according to which "some rhythmic patterns, such as common tihāīs, are memorized for general use" in otherwise entirely unplanned *layakārīs* (Widdess 1994:73). Later (p.c. 27/08/95), Dr. Sanyal clarified his statement. He explained that the information that *tihāīs* are derived from dance was given by Ustad Zia Fariduddin Dagar and by *kathaka* dancers. Dr. Sanyal added that the *tihāīs* are also a feature to meet the needs of the concert platform; they were not performed in earlier times.

[35] Dr. Sanyal's observation was justified by the fact that it emerged from the immediate impression of a performance by Prem Kumar Mallik (Banaras Dhrupad Mela; rāga Bihāga, discussed in chapter 4), whose strength is in *layakārī* rather than in *ālāpa*, and who sang indeed an unusually short *ālāpa* while elaborating the *layakārī* section.

[36] A comparison of the development of *ālāpa* in Dagar and Darbhangā styles will be included in my forthcoming study (Thielemann, in preparation). Dr. Sanyal himself presented an example of a very short *ālāpa*, lasting for 11 minutes

It is not my intention in this chapter to present a detailed list of voice techniques employed in the Dagar *gharānā*, for this has been done elsewhere by members of the Dagar tradition (cf. Sanyal 1986) and will be contained also in my forthcoming study on classical *dhrupada* and Vaiṣṇava temple music of Vraja (Thielemann, in preparation). However, it should be mentioned that the technique of note permutation described in chapter 3 in the context of voice techniques in *ālāpa* in the Mallik tradition is specifically practiced by the Gundechas, who define it as 'jumping' from one note to the other. This vocal technique corresponds to the embellishments *dhurana* and *murana* practiced in Dagar style (cf. description in Sanyal 1986:46). *Dhurana* is a sequence of embellishments and note-permutations in ascending movement, *murana* in descending movement. It was already said (in chapter 3) that this type of note permutation is more commonly practiced in Dagar style. In the Darbhangā tradition, Mukesh Kaushik makes frequent use of it. For comparison, note permutations have been indicated in the transcriptions of the *rāgālāpas* in rāgas Bhimapalasī (Mukesh Kaushik) and Yamana (in my own interpretation).

Following these theoretical observations, a number of brief analyses of *dhrupada* performances by singers of the Dagar *gharānā* will be presented. These analyses, based on the model of those at the end of the preceding chapter, aim at the identification of overall structure and time-relations. The first group of examples is taken from a concert given by Umakant and Ramakant Gundecha in Berlin in April 1994. The second group contains analyses of commercial recordings.

The concert of Umakant and Ramakant Gundecha (Berlin, 28 April 1994) lasted for approximately three hours, reflecting the typical sequence of items in an extended *dhrupada* performance. The program was opened with *ālāpa* and slow *dhrupada* in Cautāla in rāga Rageśrī, followed by a short *ālāpa* and *dhrupada* in medium tempo in the 9-beat Matta tāla (rāga Śaṅkaṛā). The succeeding *dhamāra* composition in rāga Hamīra was again preceded by a short *ālāpa*. Another more extended *ālāpa* of about 17 minutes presented in rāga Malakauṅśa was followed by a fast *dhrupada* in Sūlatāla. The concert was concluded with a very short item (*ālāpa*, *dhrupada* in Sūlatāla) in the morning rāga Bhairavī. This *rāga* is frequently performed at the end of evening concerts lasting until the early morning hours (such as the sessions at the Banaras Dhrupad Mela); the proper time to sing rāga Bhairavī is around 3 or 4 am. Occasionally,

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only, which is nevertheless built up according to the system of gradual melodic development used by singers of the Dagar tradition, in a recording of *ālāpa* and *dhrupada* in Jhapatāla in rāga Madhmāta Sāraṅga (collection Richard Widdess).

rāga Bhairavī may be sung to conclude concerts not lasting for the entire night, as it was the case with the Berlin program that finished around 11 pm.[37]

The singing style of the Gundecha Brothers, although they belong to the chief representatives of the Dagar *gharānā*, contains strong elements of Mallik style especially with respect to *layakārīs*.[38] The time relations in the present performance are slightly unusual (especially in the first item in rāga Rageśrī), but it seems that this is a problem of the performance not being well-balanced rather than a question of convention in performance practice.

(1) rāga Rageśrī - ālāpa, dhrupada (duration 70:05)

real time	stage of performance (duration in minutes)
a) ālāpa (55:45)	
0:00-22:30	rāgālāpa (22:30) First, the lower octave and the lower register of the middle octave are explored. The upper tonic is reached for the first time after 9 minutes and is established shortly afterwards. From there on, the melody moves in the upper register of the middle octave and in the upper octave. The performance is characterized by purity of voice production and a very restrained singing style. The *rāgālāpa* is concluded with the *mukhaṛā* which is sung in the tempo of the following *nom tom-madhya.*
22:30-33:07	nom tom-madhya (10:37) This section, which is based on groupings into two notes, follows the melodic outline of the *rāgālāpa*. It is concluded with the *mukhaṛā* sung on the speed of *nom tom-druta.*

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[37] Many Bhairavī *dhrupadas* are in Sūlatāla, i.e. the *tāla* which is sung to conclude a *dhrupada* performance.

[38] Nowadays, as commercial recordings of *dhrupada* performances by singers of both Dagar and Darbhangā *gharānās* are widely available, it is easy for members of either tradition to learn the improvisation techniques of the respective other tradition without necessarily learning from a teacher belonging to a different *gharānā*.

33:07-55:30	nom tom-druta (32:23) It is untypical for Dagar style that the *nom tom-druta* represents the most extensive section of the *ālāpa* as in the present case. The *nom tom druta* comprises two stages in successively faster tempo (33:07-46:35 and 46:35-55:30); the notes are grouped into four in both stages. The first stage consists of an extensive demonstration of *gamaka*; the second stage, in which the underlying metric pulse is increased, concentrates on rhythmic variations on the basis of the underlying metric pulse.
55:30-55:45	concluding phrases
time relations:	rāgālāpa-nom tom: 2:4 (very unusual for Dagar style) rāgālāpa- nom tom (madhya)- nom tom (druta): 2:1:3 (this is the only example of a component of *nom tom* being longer than the *rāgālāpa* in Dagar style)

b) dhrupada (Cautāla)

56:00-61:00	composition in slow tempo, concluded with a *tihāī*
61:00-70:05	bola-bāṃṭa/layakārī and frequent tihāīs (very slow tempo) The *layakārīs* are based on rhythmic variation, demonstrated at different degrees of speed as in Mallik style. Since *bola-bāṃṭa* is frequently employed, the singing style is closer to Mukesh Kaushik's style rather than to that of other singers of the Mallik school. After 69:00, the composition is sung again and concluded with the *mukhaṛā* repeated thrice.[39]

(2) rāga Śaṅkaṛā - ālāpa, dhrupada (Matta tāla) (duration 11:13)

a) ālāpa (2:36)

The *ālāpa* is short, starting in the middle octave and briefly introducing the main phrases of the *rāga* in free tempo. The upper octave is reached after one minute.

b) dhrupada *śaṅkara pāñca vadana* (Matta tāla)

2:37-4:00	composition in four sections (medium-fast tempo)

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[39] Most *dhrupada* performances in Dagar style are concluded with the *mukhaṛā* of the composition repeated thrice.

4:00-11:13	layakārī (including tihāīs and bola-bāṃṭa) After approximately 8 minutes, the *layakārīs* are sung on the *antarā*. The composition is repeated after 10:45 to conclude.

(3) rāga Hamīra - ālāpa, dhamāra (duration 14:11)

a) ālāpa (3:35)

This short *ālāpa* ascends immediately to the upper octave and moves then mainly in the middle octave to introduce the characteristic phrases of the *rāga*.

b) dhamāra (*abīra gulāla*)

3:35-4:40	composition (slow tempo)
4:40-14:11	layakārī The *layakārīs* represent a combination of Dagar and Darbhangā styles: slow *layakārīs* and *bola-bāṃṭa* are features of Dagar style, the fast *layakārīs* and the *tihāīs* are more typical for Darbhangā style. Here, again, the composition is repeated in its basic form at the end of the performance.

(4) rāga Malakauñśa - ālāpa, dhrupada in Sūlatāla (duration 28:44)

a) ālāpa (17:17)

0:00-9:00	rāgālāpa (9:00) Since this *ālāpa* is again relatively extended, the lower registers are explored first. The melodic structure of the *rāgālāpa* is very similiar to the structure of the *rāgālāpa* in rāga Darabārī Kānhaṛā (sung by Mukesh Kaushik) discussed in chapter 3. This can be explained by a number of reasons: firstly, both *ālāpas* are almost identical in length (approximately 17 minutes). Secondly, the rāgas Darabārī Kānhaṛā and Malakauñśa show similiar melodic characteristics. The main reason, however, is the same vocal techniques (especially note permutation) and the same pure and restrained vocal style (which is typical for the Dagar *gharānā*) being employed by both Mukesh Kaushik and the Gundechas. The only major difference between the two presentations is that the Gundechas do not sing the octave alternations typical for Mallik style. - The *rāgālāpa* is concluded with the *mukhaṛā* sung on the speed of the following *nom tom-druta*. *Nom tom-madhya* is omitted because of time limitation.
9:00-17:17	nom tom-druta (8:17) (after 16:50 concluding phrases)
time relations:	rāgālāpa-(nom tom [madhya])- nom tom (druta): 1:(0):1 (note that the *nom tom-druta* is again unusually long)

b) dhrupada *śaṅkara girijā pati* (Sūlatāla)

17:17-18:17	sthāyī (fast tempo)
18:17-28:44	layakārī/bola-bāṃṭa in Dagar style (*antarā* sung after 19:00) The tempo is considerably increased throughout the improvisation.

(5) rāga Bhairavī - ālāpa, dhrupada in Sūlatāla (duration 4:51)

The program is concluded with a short *ālāpa* (2:00) and a fast Sūlatāla composition (2:51) sung in all for sections in rāga Bhairavī. No improvisation is performed on this *dhrupada*.

The examples to be analyzed on the following pages are taken from commercial recordings. They will be of particular interest from the point of view of time relations in *ālāpa*. One may argue that commercial recordings, because of the given time limits for recording, are less valuable for the analysis of time relations than life concert performances.

It has to be taken into account, however, that the same time restrictions apply to concert performances, as it was mentioned repeatedly in the context of the examples of performances by members of the Darbhangā *gharānā* analyzed before. It can be expected, therefore, that time measurements in commercial recordings are as useful (or useless) for the identification of principles of internal balance within a *dhrupada* performance as are time measurements in recordings of life performances.

Example 1. rāga Āsāvarī - ālāpa, dhrupada (Sūlatāla)
Nasir Mohinuddin and Nasir Aminuddin Dagar
Raja Chatrapati Singh, pakhāvaja

duration: 22:15

real time	stage of performance (duration in minutes)
a) ālāpa (15:19)	
0:00-11:25	rāgālāpa (11:25) (concluded with the *mukhaṛā*)
11:26-13:19	nom tom-madhya (1:53)
13:20-15:08	nom tom-druta (1:48); groupings in four, but still relatively slow; demonstration of *gamaka*
15:08-15:19	concluding phrases
time relations:	rāgālāpa-nom tom: 3:1 rāgālāpa- nom tom (madhya)- nom tom (druta): 6:1:1
b) dhrupada *ana sunāī* (Sūlatāla)	
15:20-22:00	composition and layakārī (6:40) (tempo considerably increased throughout)
22:00-22:15	concluding phrases

Example 2. rāga Bhairavī - ālāpa, dhrupada (Rūpaka tāla)
Nasir Mohinuddin and Nasir Aminuddin Dagar
Raja Chatrapati Singh, pakhāvaja

duration: 19:12

a) ālāpa (11:27) - rāgālāpa only

b) dhrupada *jagata-jananī* (Rūpaka tāla)
The present rendering of this *dhrupada* composition in rāga Bhairavī is remarkable and exceptional because of the extremely slow tempo in which the composition is presented. The actual *dhrupada* composition is set to Tīvra tāla in medium or fast tempo; because of the slow tempo, Tīvra tāla turns into slow Rūpaka tāla (both tālas are identical in their

structure except that beat one is *khali* in Rūpaka and *sam* in Tīvra).Other singers of the Dagar tradition render this composition much faster; thus, Ustad Fahimuddin Dagar sang this *dhrupada* in fast tempo to conclude his early morning presentation at the Śrīsvāmī Haridāsa Saṃgīta Samaroha in Vrindaban on August 31, 1995.

11:28-13:08	sthāyī
13:09-16:09	bola-bāṃṭa and slow layakārī
16:10-19:12	antarā and layakārī (very slow) (after 19:00 concluding phrases)

(note that this is a slow composition which is preceded by the *rāgālāpa* only)

Example 3. rāga Darabārī Kannaḍā - ālāpa, dhrupada
Nasir Mohinuddin and Nasir Aminuddin Dagar
S.V. Patwardhan, pakhāvaja

duration: 24:12

a) ālāpa (16:26)

0:00-12:40	rāgālāpa (12:40)
12:41-14:08	nom tom-madhya (1:27)
14:09-16:09	nom tom-druta (2:00) (note that the nom tom-druta is slightly longer than the nom tom madhya); demonstration of *gamaka*
16:09-16:26	concluding phrases
time relations:	rāgālāpa-nom tom: approximately 3:1 rāgālāpa- nom tom (madhya)- nom tom (druta): approximately 6:1:1

b) dhrupada (Cautāla)

16:31-18:43	composition (2:12)
18:43-24:12	bola-bāṃṭa/layakārī (5:29)

Example 4. rāga Aḍānā - ālāpa, dhrupada
Nasir Mohinuddin and Nasir Aminuddin Dagar
S.V. Patwardhan, pakhāvaja

duration: 8:29

a) ālāpa (1:07) - short ālāpa in free tempo

b) dhrupada (Cautāla)

1:07-3:35	composition (in 2 sections) (2:28)
3:35-8:22	bola-bāṃṭa/layakārī (4:47)

8:22-8:29	concluding phrases

Example 5. rāga Bageśrī - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Lakshminarayan Pawar, pakhāvaja

duration: 37:06

a) ālāpa[40] (26:40)

0:00-14:16	rāgālāpa (14:16)
14:16-22:39	nom tom-madhya (8:23)-starts in slow tempo; tempo increases gradually
22:39-26:40	nom tom-druta (4:01)
time relations:	rāgālāpa-nom tom: 1:1 rāgālāpa- nom tom (madhya)- nom tom (druta): 2:1:1

b) dhrupada (Cautāla)

0:00-2:23	composition (in 2 sections) (2:23)
2:23-10:26	layakārī/bola-bāṃṭa (8:03)-tempo increases gradually (slow-medium-fast)

Example 6. rāga Bhatiyāra - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Lakshminarayan Pawar, pakhāvaja

duration: 15:36
Only *rāgālāpa* (10:00) and composition in slow Cautāla (5:36) are rendered; no improvisation is performed on the composition. The *dhrupada* (*śiva śiva śiva śiva śaṅkara*) is sung in a deeply devotional mood so that the performance of *layakāris* would not be appropriate.

Example 7. rāga Miyā̃-kī-Toḍī - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Mohan Shyam Sharma, pakhāvaja

duration: 75:48

a) ālāpa (61:45)

0:00-41:17	rāgālāpa (41:17) (concluded with the *mukharā* on the speed of *nom tom-madhya*)

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[40] For a more detailed discussion of the *ālāpa*, see my analysis and transcription (Thielemann 1995).

41:18-54:52	nom tom-madhya (13:34)
54:53-60:10	nom tom-druta (5:17); tempo not much faster than in *nom tom-madhya*, but distinct groupings into three and four notes
60:13-61:54	concluding phrases
time relations:	rāgālāpa-nom tom: 2:1 rāgālāpa- nom tom (madhya)-nom tom (druta): 8:3:1 (note the difference in time relations between this *ālāpa* and the *ālāpa* in rāga Rāgeśrī sung by the Gundechas, despite the length and overall structure of both performances being the same, i.e. *ālāpa* - 1 hour, composition/ improvisation-15 minutes)

b) dhrupada *kauna bharama bhūle* (Cautāla)

0:00-3:25	composition (in 2 sections) (3:25)
3:28-13:01	bola-bāṃṭa/layakārī (9:33)
13:01-13:30	concluding phrases

Example 8.	rāga Mulatānī - ālāpa, dhrupada, dhamāra Nasir Zahiruddin and Nasir Faiyazuddin Dagar Mohan Shyam Sharma, pakhāvaja

duration: 61:13

a) ālāpa (40:28)

0:00-27:33	rāgālāpa (27:33)
27:34-36:32	nom tom-madhya (8:58)
36:33-39:19	nom tom-druta (2:46) (sudden change from *nom tom-madhya* to *nom tom-druta*)
39:19-40:28	concluding phrases
time relations:	rāgālāpa-nom tom: 3:1 rāgālāpa- nom tom (madhya)-nom tom (druta): 10:3:1

b) dhrupada *bañsi dhāra* (Cautāla)

0:00-3:24	composition (in 2 sections) (3:24)
3:28-12:45	bola-bāṃṭa/layakārī
12:45-12:57	concluding phrases

c) dhāmāra *kaisī yaha pīra na jānī*

13:05-15:20	composition (in 2 sections) (2:15)
15:22-20:45	layakārī/bola-bāṃṭa (concluded with the *mukhaṛā* repeated thrice)

Example 9. rāga Bihāga - ālāpa, dhrupada
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja

duration: 75:13

a) ālāpa (59:30)

0:00-40:00	rāgālāpa (40:00) (after 38:57, medium tempo is reached, but the *ālāpa* is still sung in free tempo)
40:00-55:20	tempo changes gradually to tempo giusto, the *nom tom-madhya* starts gradually
55:20-59:30	nom tom-druta (4:10)
time relations:	rāgālāpa-nom tom: 2:1 rāgālāpa- nom tom (madhya)-nom tom (druta): 8:3:1

b) dhrupada *sundara ho gaī* (Cautāla)

0:00-3:06	composition (in 2 sections) (3:06)
3:12-15:43	bola-bāṃṭa/layakārī (12:31)

Example 10. rāga Lalita - ālāpa, dhrupada, dhrupada (Sūlatāla)
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja

duration: 30:00

a) ālāpa (20:08)

0:00-10:05	rāgālāpa (concluded with the *mukhaṛā*) (10:05)
10:05-16:00	nom tom-madhya (5:55)[41]
16:00-19:30	nom tom-druta (3:30); sudden change from *nom tom-madhya* to *nom tom-druta*, demonstration of *gamaka*
19:30-20:08	concluding phrases
time relations:	rāgālāpa-nom tom: 1:1 rāgālāpa- nom tom (madhya)-nom tom (druta): approximately 5:3:2

b) dhrupada (Cautāla)

20:10-22:49	composition (in 2 sections) (2:39)
22:50-25:58	bola-bāṃṭa/layakārī (3:08)

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[41] In most performances by Zahiruddin and Faiyazuddin (respectively Wasifuddin) Dagar, the change from *rāgālāpa* to *nom tom* happens remarkably gradually (cf. the recording in rāga Miyā̃-kī-Toḍī).

c) dhrupada (Sūlatāla)

25:59-26:57	composition (follows immediately) (58:00)
26:57-29:36	layakārī (2:39)
29:36-30:00	concluding phrases

Example 11. rāga Kāmbhoji - ālāpa, dhrupada
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja

duration: 29:45

a) ālāpa (20:35)

0:00-10:43	rāgālāpa (10:43)
10:43-15:48	nom tom-madhya (5:05)
15:48-19:03	nom tom-druta (3:15): sudden change from *nom tom-madhya* to *nom tom-druta*, demonstration of *gamaka*
19:03-20:35	concluding phrases
time relations:	rāgālāpa-nom tom: 1:1 rāgālāpa- nom tom (madhya)-nom tom (druta): 2:1:1

b) dhrupada *mānuṣa haũ to vahī* (verse of Rasakhāna, Cautāla)
The version of this composition presented in the recording differs melodically slightly from the more common version sung in other branches of the Dagar *gharānā*, i.e. the version sung by the elder Dagar Brothers (cf. the recording on Phillips 6586003) and their disciples (e.g. the Nandy Sisters, London concert, 28/11/92).

20:35-23:35	composition (3:00)
23:43-29:10	bola-bāṃṭa/layakārī (5:27)
29:10:-29:45	concluding phrases

Example 12. rāga Kedāra - ālāpa, dhrupada, dhamāra
Rahim Fahimuddin Dagar
Lakshminarayan Pawar, pakhāvaja

duration: 79:44

a) ālāpa (52:08)

The *ālāpa* is preceded by an invocation in Sanskrit lasting for about three minutes.

3:00-33:39	rāgālāpa (30:39) (from 30:56 onwards gradual change to tempo giusto)
33:39-46:43	nom tom-madhya (13:04)
46:46-52:08	nom tom-druta (5:22)

time relations:	rāgālāpa-nom tom: 5:3 rāgālāpa- nom tom (madhya)-nom tom (druta): 5:2:1

b) dhrupada *bhaja rī mana viśvanātha* (Cautāla)[42]

52:10-56:46	composition (in 2 sections) (4:36)
56:52-67:52	layakārī/bola-bāṃṭa (11:00) (tempo gradually increased)

c) dhamāra *māna taja deri āli*

67:58-79:44	composition and layakārī (11:46)

Example 13. rāga Mārvā - ālāpa, dhrupada, dhamāra
Rahim Fahimuddin Dagar
Lakshminarayan Pawar, pakhāvaja

duration: 61:15

a) ālāpa

0:00-21:45	rāgālāpa (21:45)
21:45-26:30	nom tom-madhya (4:45)
26:30-31:51	nom tom-druta (5:21)
time relations:	rāgālāpa-nom tom: 2:1 rāgālāpa- nom tom (madhya)-nom tom (druta): 4:1:1

b) dhrupada *saṃgata dvārā sūra soda leta* (Cautāla)

31:54-34:42	composition (in 2 sections) (2:48)
34:42-45:45	layakārī/bola-bāṃṭa (12:03)

c) dhamāra *eho ālī dhūma macī hai*

46:00-48:32	composition (in 2 sections) (2:32)
48:32-61:15	layakārī (12:43)

Example 14. rāga Śyāma Kalyāna - ālāpa, dhamara
Umakant and Ramakant Gundecha
Manik Munde, pakhāvaja

duration: 30:52

a) ālāpa (20:05)

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[42] The *dhrupada* composition and the following *dhamāra* (*māna taja deri āli*) are transcribed and discussed in more detail in Thielemann (1992).

0:00-6:59	rāgālāpa (6:59) (concluded with the *mukhaṛā*)
7:00-12:29	nom tom-madhya (5:59); groupings in two notes, concluded with the *mukhaṛā* on the speed of *nom tom-druta*
13:00-19:48	nom tom-druta (6:48); groupings into four notes, demonstration of *gamaka*
19:48-20:05	concluding phrases/*mukhaṛā*
time relations:	rāgālāpa-nom tom: 1:2 (note that the *nom tom* is longer although it is sung in two stages only, and the *nom tom-druta* is slightly longer than the *nom tom-madhya* - such relations are more typical in Darbhangā style) rāgālāpa- nom tom (madhya)-nom tom (druta): 1:1:1

b) dhamāra *āja vraja mẽ*

20:06-22:42	composition (in 2 sections) (2:36)
22:42-30:52	bola-bāṃṭa/layakārī (including tihāīs) (8:10)

Example 15. rāga Jaijaivantī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
Manik Munde, pakhāvaja

duration: 30:24

a) ālāpa (18:25)

0:00-6:52	rāgālāpa (6:52) (concluded with the *mukhaṛā*)
6:52-11:42	nom tom-madhya (grouped in 2) (4:50), concluded with the *mukhaṛā* on the speed of nom tom-druta
11:42-18:10	nom tom-druta (grouped in 4) (6:18); after 16:08 faster tempo and demonstration of *gamaka*
18:10-18:25	concluding phrases
time relations:	rāgālāpa-nom tom: 3:5 (note that again the *nom tom* is longer than the *rāgālāpa* and the *nom tom-druta* is longer than *nom tom-madhya*; *nom tom-druta* is sung in two sub-sections as in Darbhangā style) rāgālāpa- nom tom (madhya)-nom tom (druta): 3:2:3

b) dhrupada (in Cautāla)

18:26-21:30	composition (in 2 sections)
21:30-30:24	bola-bāṃṭa/layakārī

For comparison with short performances in the Darbhangā tradition (cf. chapter 4, examples 9-11), some short *dhrupada* performances by Umakant and Ramakant Gundecha (in addition to the performances in rāgas Śaṅkaṛā and Hamīra discussed above) are listed below.[43]

rāga Aḍānā (7:06) - short *ālāpa* (2:30), composition (*śiva śiva śiva* in Sūlatāla, traditional) in two sections, *layakārī*

rāga Basanta (4:31) - short *ālāpa* (1:43), composition (*mahādeva deva devanapati* in Sūlatāla) in four sections

rāga Bhairava (8:03) - short *ālāpa* (2:40), composition (*ekadanta gajavadana*, composition of Tānasena, in Cautāla) in four sections

rāga Bhairavī (4:54) - short *ālāpa* (1:12), composition (*rana jīti rāma rāū āye*, verse of Tulasidāsā) in four sections

rāgas Bhūpālī/Bhimapalasī (5:30) - *śloka* (*atulita baldhamam* by Tulasidāsa) in rāga Bhūpālī, followed by composition (*namo añjani nandanam vāyupūtam* in Jhapatāla) in rāga Bhimapalasī in four sections

rāga Bhūpālī (6:08) - short *ālāpa* (2:04), composition (*śambho mahādeva śaṅkara trilocana*. composition of Tānasena, in Cautāla) in four sections

rāga Bihāga (5:58) - short *ālāpa* (3:07), composition (*mahākāla mahādeva dhurjari śūlī*, composition of Tānasena) in four sections

rāga Caru Keśī (6:28) - short *ālāpa* (1:56), composition (*raghuvara dūri jaye mṛga maryo*, verse of Tulasidāsa) in four sections

rāga Gurjarī Toḍī (4:52) - short *ālāpa* (1:13), composition (*jaba hī raghupati saṅga siya cali*, verse of Tulasidāsa) in four sections

rāga Kedāra (5:15) - short *ālāpa* (1:44), composition (*citrakūta ati vicitra*, verse of Tulasidāsa, in fast Cautāla) in four sections

rāga Malakauñśa (6:00) - short *ālāpa* (1:16), composition (*jayati jayati śrī ganeśa* in Cautāla, traditional) in four sections, *layakārī*

rāga Mārvā (7:40) - short *ālāpa* (3:35), composition (*jā ke gati hai hanumāna kī*, verse of Tulasidāsa) in four sections

rāga Miyā̃-kī-Malhāra (9:14) - short *ālāpa* (3:55), composition (*ghana ghamanda nabha garajata ghora* by Tulasidāsa), *layakārī*

rāga Śaṅkaṛā (6:41) - short *ālāpa* (2:04), composition (*śaṅkara pāñca vadana* in Matta tāla) in four sections, *layakārī* (cf. the version from the Berlin concert discussed above)

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[43] These recordings were presented in the *Bhaktimālā* CD series. According to information given by Dr. Ritwik Sanyal (p.c. 27/08/95), the Gundecha Brothers composed many *dhrupadas* particularly for the *Bhaktimālā* series. Out of the recordings listed below, only two compositions (*śiva śiva śiva* in rāga Aḍānā, and *jayati jayati śrī ganeśa* in rāga Malakauñśa are traditional *dhrupadas* of the Dagar *gharānā*).

Summary

In analogy to the summary at the end of chapter 4 regarding standards of *dhrupada* performance practice in the Darbhangā *gharānā*, the results obtained for the Dagar tradition may be displayed here as §§1 - 4. Fundamental differences between the Darbhangā and Dagar *gharānās* will be pointed out in appropriate cases.

§1. The performances of the Dagar *gharānā* are characterized by extended *ālāpas*. The first stage of the *ālāpa*, the *rāgālāpa*, forms normally the largest component of the *ālāpa*; it can be up to four times longer than the entire *nom tom* section. In the *rāgālāpa*, the notes and phrases of lower, middle and upper octaves are gradually introduced and established in free tempo. The longer the *ālāpa*, the more repetitions are employed. Much attention is paid to the proper execution of various vocal techniques and to purity of voice production. On the whole, the *rāgālāpa* in Dagar style is more meditative and restrained, and less powerful and expressive than the *ālāpa* in Darbhangā style.

§2. The *nom tom* which follows on completion of the *rāgālāpa* is sung in two stages in medium and fast tempo respectively (*nom tom-madhya* and *nom tom-druta*). In *nom tom-madhya*, the notes are grouped into two, in *nom tom-druta* into four with respect to the underlying metric pulse. In training, the *nom tom* may be practiced in more than two stages. The terms *duguna*, *tiguna* etc. are never applied to *ālāpa/nom tom*. As distinct from the Darbhangā tradition, the *nom tom-druta* is usually the shortest component of the *ālāpa* (a few exceptions apart).

§3. *Dhrupada* and *dhamāra* compositions are rarely sung in four sections; normally, only *sthāyī* and *antarā* are performed. The compositions are frequently presented in very slow tempo. Improvisation consists of *bola-bāṃṭa* and *layakārīs* based on rhythmic variations on different levels of speed which are termed '*laya-bāṃṭa*' in the Dagar terminology. The composition is never sung in simple diminuition as in Darbhangā style. *Tihāīs* are rarely employed.

§4. Extended performances are concluded with a fast composition in Sūlatāla.

VI. Conclusions

In conclusion, it is attempted to abstract a number of general observations regarding the *dhrupada* genre as such from the preceding analyses of *dhrupada* performance practice in Darbhangā style and (less comprehensively discussed) in Dagar style. In order to do so, first of all, it will be helpful to recall some of the characteristics of the original *dhrupada bānīs*, the distinct styles in which *dhrupada* developed during the 16th century. Since the Darbhangā tradition owns its connection with *gauṛahāra bānī* and the Dagar tradition is considered to be the exponent of *ḍāgara bānī*, it may be sufficient, in this context, to concentrate on these two *bānīs*. *Gauṛahāra bānī* style was said to be slow, richly ornamented, heavy in its movement, rigid and disciplined in its execution. Many of these characteristics have been indeed retained in Darbhangā style. *Dhrupada* in Darbhangā style is sung in slow tempo; much emphasis is laid on powerful and expressive vocal delivery in *ālāpa* and on clarity in the pronunciation of the poetic word in the *dhrupada* composition. The singers of the Darbhangā tradition make extensive use of *gamaka* both in the faster stages of *nom tom* and in the composition respectively improvisation. The *layakārī* sections of the performance are extremely lively and full of rhythmic variety. The significance attributed to the text and its correct pronunciation is reflected in the fact that most *dhrupada* compositions of the Darbhangā *gharānā* are still known and sung in all four sections. The *dhrupada* texts of the Darbhangā tradition refer almost exclusively to religious themes and are composed in eulogy of deities; their correct rendering is essential for the spiritual value of the performance. It should be remembered that the Darbhangā tradition is continued by high-caste Hindu Brahmans, for whom texts referring to Hindu religious themes are of outstanding significance.

Ḍāgara bānī, on the other hand, was considered to be a scarcely ornamented, sweet, pleasant style expressing delight and compassion, that had emerged from a combination of *gauṛahāra* and *khaṇḍāra bānīs*. Today, *dhrupada* in Dagar style is characterized by slow tempo and by its highly perfectionated, restrained and purified vocal delivery throughout the performance. The Dagar style is not less ornamented than the Darbhangā style, and many singers of the Dagar *gharānā* make profuse use of *gamaka* in both *nom tom* and *layakārī*. As distinct from the Darbhangā tradition, *dhrupada* compositions are mostly reduced to *sthāyī* and *antarā* in performance, and less attention is paid to the poetic word. The *dhrupada* texts of the Dagar *gharānā* refer frequently to topics of Indian musicology, apart from religious themes. The spiritual value of the *dhrupada* performance in Dagar style is emphasized by the highly meditative and deeply devotional rendering of *ālāpa* and composition.

These brief reflections on the characteristics of the *dhrupada bānīs* of the 16th century and present-day *dhrupada* performance practice represented by its two major traditions show that certain stylistic features surely have been preserved throughout the centuries. It is, of course, no more possible to reconstruct the original *bānīs*, but resemblances of earlier styles in the present-day *dhrupada* style cannot be denied. The area most likely to having undergone major changes is the practice of *layakārī*. The present paper does not aim at a deeper investigation into the history of *layakārī* in the Darbhangā tradition, but it should at least be mentioned that the extremely skilful *layakārīs* sung today by most members of this tradition are a relatively recent innovation introduced only in the 20th century.

There are, of course, various aspects not included in the present study. First of all, a similiar comprehensive analysis of performance practice with reference to the Dagar *gharānā* will be worthwhile. There are further *dhrupada* traditions, too, which have not been mentioned at all; it would be of interest therefore to subject them to closer examination. For the present purpose, no reference to historical aspects of the *dhrupada* form has been made. Finally, it needs to be emphasized that the paper is based mainly on insights gained from the practical experience of *dhrupada* singing in Darbhangā style. This approach, despite its obvious advantages as far as the understanding of the musical processes is concerned, is to a certain degree constrained by the tendency towards omitting certain aspects of perhaps essential importance, which to the practical performer may seem insignificant or needless to say.

INDEX OF RECORDINGS CITED IN THE TEXT

The recordings are listed according to *rāgas* in alphabetical order.

(a) Darbhangā tradition

rāga Abhogī Kānhaṛā - ālāpa, dhamāra
    Amelia Cuni
    Ravishankar Upadhyay, pakhāvaja
    Nicholas Magriel, sāraṅgī
    Selina Thielemann, tānpurā
    Banaras Dhrupad Mela, 9 March 1994
    (collection ST)

rāga Aḍānā - ālāpa, dhrupada (Sūlatāla)
    Vidur Mallik (assisted by Sukhdev Caturvedi)
    Ramji Upadhyay, pakhāvaja
    Mukesh Kaushik and Tarun Krishna Das, tānpurās
    Banaras Dhrupad Mela, opening program, 8 March 1994
    (collection ST)

rāga Bageśrī - ālāpa, dhrupada
    Amelia Cuni
    Gianni Ricchizzi, vicitra vīṇā
    Helmut Waibl, pakhāvaja

Parampara Festival Berlin, 1992
(collection Amelia Cuni)

rāga Bhimapalasī - ālāpa, dhrupada, dhamāra
dhrupada class
dhrupada lesson with Vidur Mallik, Vrindaban,
29 January 1994
(collection ST)

rāga Bhimapalasī - ālāpa, dhrupada, dhamāra
Tarun Krishna Das, Mukesh Kaushik
Ravishankar Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 10 March 1994
(collection ST)

rāga Bihāga - ālāpa, dhrupada, dhamāra
Prem Kumar Mallik (assisted by Tarun Krishna Das)
Ramashish Pathak, pakhāvaja
Banaras Dhrupad Mela, 10 March 1994
(collection ST)

rāga Bihāga - ālāpa, dhrupada
Selina Thielemann
Kanta Prasad Upadhyay, pakhāvaja
Punit Goswami, harmonium
Gabi Ibert, tānpurā
concert in Vrindaban, 23 March 1994
(collection ST)

rāga Darabārī Kānhaṛā - ālāpa, dhrupada
Mukesh Kaushik
dhrupada lesson with Vidur Mallik, Vrindaban,
8 February 1994
(collection ST)

rāga Jaijaivantī - ālāpa, dhrupada
Mukesh Kaushik, Tarun Kṛishna Das and dhrupada class
dhrupada lesson with Vidur Mallik, Vrindaban,
3 February 1994
(collection ST)

rāga Jaijaivantī - dhamāra

Vidur Mallik (assisted by Sukhdev Caturvedi)
Ramji Upadhyay, pakhāvaja
Mukesh Kaushik and Tarun Krishna Das, tānpurās
Banaras Dhrupad Mela, opening program, 8 March 1994
(collection ST)

rāga Lalita - ālāpa, dhrupada, dhamāra
Prem Kumar Mallik, Tarun Krishna Das
Ravishankar Upadhyay, pakhāvaja
Banaras Dhrupad Mela, 9 March 1994
(collection ST)

rāga Śahānā - ālāpa, dhrupada, dhamāra
Vidur Mallik, Ram Kumar Mallik, Prem Kumar Mallik
Ramji Upadhyay, pakhāvaja
concert in Berlin, 14 May 1993
(collection ST)

rāga Śaṅkaṛā - ālāpa dhrupada
Vidur Mallik
Ramji Upadhyay, pakhāvaja
Sukhdev Caturvedi, svaramaṇḍala
Mukesh Kaushik and Tarun Krishna Das, tānpurās
Banaras Dhrupad Mela, opening program, 8 March 1994
(collection ST)

rāga Yamana - ālāpa, dhrupada, dhamāra
dhrupada class
dhrupada lesson with Vidur Mallik, Vrindaban, 4 February 1994
(collection ST)

rāga Yamana - ālāpa, dhrupada
Tarun Krishna Das
dhrupada lesson with Vidur Mallik, Vrindaban, 7 March 1994
(collection ST)

rāga Yamana - ālāpa, dhrupada
Selina Thielemann

Kanta Prasad Upadhyay, pakhāvaja
Punit Goswami, harmonium
Gabi Ibert, tānpurā
concert in Vrindaban, 23 March 1994
(collection ST)

(b) Dagar tradition

rāga Aḍānā - ālāpa, dhrupada
Nasir Mohinuddin and Nasir Aminuddin Dagar
S.V. Patwardhan, pakhāvaja
(EALP.1291)

rāga Aḍānā - ālāpa, dhrupada (Sūlatāla)
Umakant and Ramakant Gundecha
(CD D92004 *Bhaktimala. Śiva.* vol.2)

rāga Āsāvarī - ālāpa dhrupada (Sūlatāla)
Nasir Mohinuddin and Nasir Aminuddin Dagar
Raja Chatrapati Singh, pakhāvaja
Suraiya Dagar, tānpurā
(BM 30 L 2018. *A musical anthology of the Orient - The music of India*)

rāga Bageśrī - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Lakshminarayan Pawar, pakhāvaja
Musarrat Dagar, tānpurā
(B 6159 *Chant Dhrupad. Chant classique de l'Inde du Nord.)*

rāga Basanta - ālāpa, dhrupada (Sūlatāla)
Umakant and Ramakant Gundecha
(CD D92004 *Bhaktimala. Śiva.* vol.2)

rāga Bhairava - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92001 *Bhaktimala. Ganesh.* vol.1)

rāga Bhairavī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92007 *Bhaktimala. Rāma.* vol.1)

rāga Bhairavī - ālāpa, dhrupada (Rūpaka tāla)

Nasir Mohinuddin and Nasir Aminuddin Dagar
Raja Chatrapati Singh, pakhāvaja
Suraiya Dagar, tānpurā
(BM 30 L 2018. *A musical anthology of the Orient - The music of India*)

rāga Bhairavī - ālāpa, dhrupada (Sūlatāla)
Umakant and Ramakant Gundecha
Shrikant Mishra, pakhāvaja
concert in Berlin, 28 April 1994
(collection ST)

rāga Bhatiyāra - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Lakshminarayan Pawar, pakhāvaja
Musarrat Dagar, tānpurā
(B 6159 *Chant Dhrupad. Chant classique de l'Inde du Nord.*)

rāga Bhimapalasī - dhrupada (Jhapatāla)
Umakant and Ramakant Gundecha
(CD D92011 *Bhaktimala. Hanuman.* vol.1)

rāga Bhūpālī - śloka (Tulasidāsa)
Umakant and Ramakant Gundecha
(CD D92011 *Bhaktimala. Hanuman.* vol.1)

rāga Bhūpālī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92004 *Bhaktimala. Śiva.* vol.2)

rāga Bihāga - ālāpa, dhrupada
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja
Qamar Dagar and Nilofar Dagar, tānpurās
(Jecklin Disco JD 642-2)

rāga Bihāga - ālāpa, dhrupada (Matta tāla)
Umakant and Ramakant Gundecha
(CD D92004 *Bhaktimala. Śiva.* vol.2)

rāga Caru Keśī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92007 *Bhaktimala. Rāma.* vol.1)

rāga Darabārī Kannaḍā - ālāpa, dhrupada
Nasir Mohinuddin and Nasir Aminuddin Dagar
S.V. Patwardhan, pakhāvaja
(EALP.1291)

rāga Gurjarī Toḍī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92007 *Bhaktimala. Rāma.* vol.1)

rāga Hamīra - ālāpa, dhamāra
Umakant and Ramakant Gundecha
Shrikant Mishra, pakhāvaja
concert in Berlin, 28 April 1994
(collection ST)

rāga Jaijaivantī - ālāpa, dhrupada
Umakant and Ramakant Gundecha
Manik Munde, pakhāvaja
Akhilesh Gundecha and Bolai Maiti, tānpurās
(A92062 stereo, *Young Masters*)

rāga Kāmbhoji - ālāpa, dhrupada
Nasir Mohinuddin and Nasir Aminuddin Dagar
Raja Chatrapati Singh, pakhāvaja
(Phillips 6586003)

rāga Kāmbhoji - ālāpa, dhrupada
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja
(CD A 91011 *Maestro's Choice*)

rāga Kedāra - ālāpa, dhrupada, dhamāra
Ustad Rahim Fahimuddin Dagar
Lakshminarayan Pawar, pakhāvaja
Anka Jepsen and Friedrich Glorian, tānpurās
(Jecklin Disco JD 635-2)

rāga Kedāra - ālāpa, dhrupada (fast Cautāla)
Umakant and Ramakant Gundecha
(CD D92007 *Bhaktimala. Rāma.* vol.1)

rāga Lalita - ālāpa, dhrupada, dhrupada (Sūlatāla)
Nasir Zahiruddin and Faiyaz Wasifuddin Dagar
Mohan Shyam Sharma, pakhāvaja

(CD A 91011 *Maestro's Choice*)

rāga Madhmāta Sāraṅga - ālāpa, dhrupada (Jhapatāla)
Ritwik Sanyal
Ashok Tagore, pakhāvaja
(collection Richard Widdess)

rāga Malakauñśa - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92001 *Bhaktimala. Ganesh.* vol.1)

rāga Malakauñśa - ālāpa, dhrupada (Sūlatāla)
Umakant and Ramakant Gundecha
Shrikant Mishra, pakhāvaja
concert in Berlin, 28 April 1994
(collection ST)

rāga Mārvā - ālāpa, dhrupada, dhamāra
Ustad Rahim Fahimuddin Dagar
Gopal Das, pakhāvaja
Jyoti Pande and Amelia Cuni, tānpurās
(Wergo SM 1081-2/281081-2)

rāga Mārvā - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92011 *Bhaktimala. Hanuman.* vol.1)

rāga Miyā̃-kī-Malhāra - ālāpa, dhrupada
Umakant and Ramakant Gundecha
(CD D92007 *Bhaktimala. Rāma.* vol.1)

rāga Miyā̃-kī-Toḍī - ālāpa, dhrupada
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Mohan Shyam Sharma, pakhāvaja
Nilofar and Wasif Dagar, tānpurās
(Jecklin-Disco JD 628-2)

rāga Mulatānī - ālāpa, dhrupada, dhamara
Nasir Zahiruddin and Nasir Faiyazuddin Dagar
Mohan Shyam Sharma, pakhāvaja
Musarat and Qamar Dagar, tānpurās
(CD Ethnic Sound Series 23. *Dhrupad-Dagarvani. Hindustani vocal music.*)

rāga Rageśrī - ālāpa, dhrupada

Umakant and Ramakant Gundecha
Shrikant Mishra, pakhāvaja
concert in Berlin, 28 April 1994
(collection ST)

rāg Śaṅkaṛā - ālāpa, dhrupada (Matta tāla)
Umakant and Ramakant Gundecha
Shrikant Mishra, pakhāvaja
concert in Berlin, 28 April 1994
(collection ST)

rāga Śaṅkaṛā - ālāpa, dhrupada (Matta tāla)
Umakant and Ramakant Gundecha
(CD D92004 *Bhaktimala. Śiva.* vol.2)

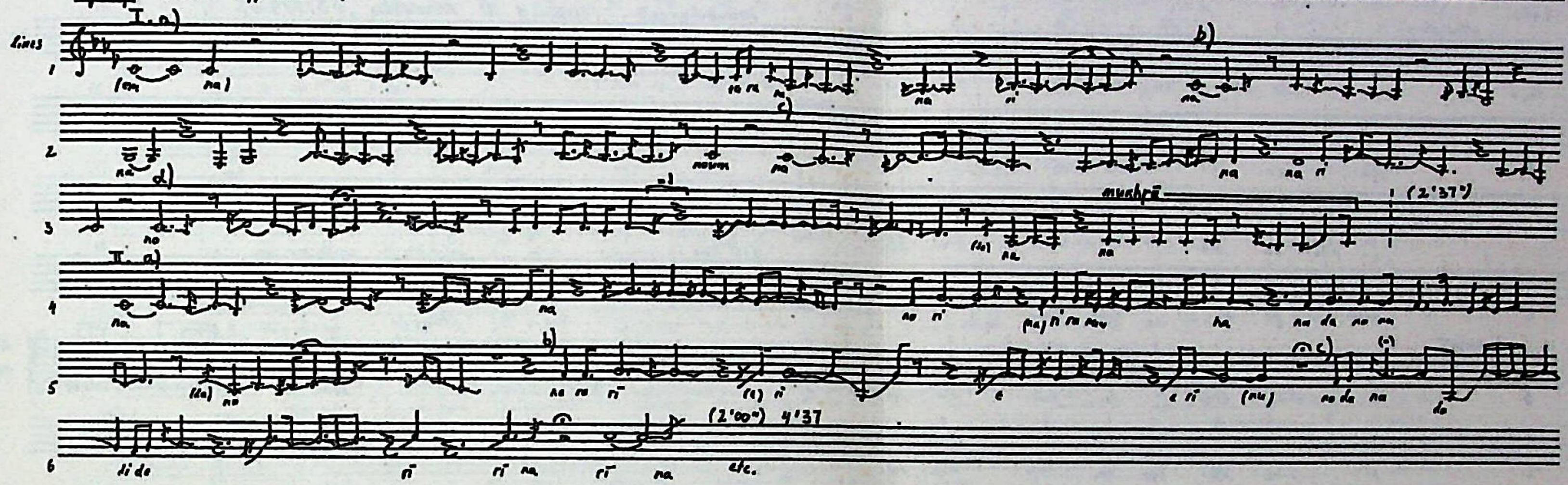
rāga Śyāma Kalyāna - ālāpa, dhamāra
Umakant and Ramakant Gundecha
Manik Munde, pakhāvaja
Akhilesh Gundecha and Bolai Maiti, tānpurās
(A92062 stereo, *Young Masters*)

chapter 3 example 1

Chapter 3.
Example 1...

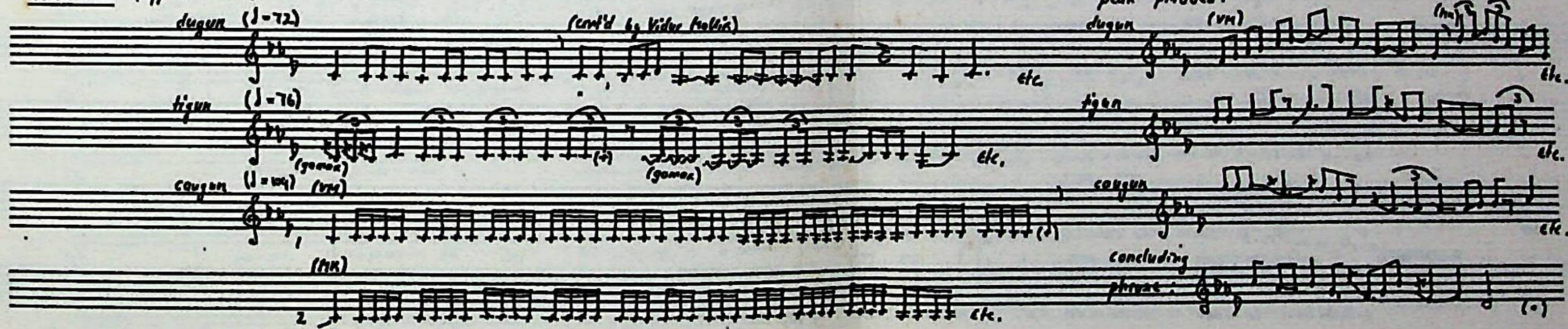
ālāp in rāg Darbārī Kānhrā – sung by Mukesh Kaushik duration: 16'45" (recorded in Vrindaban, 8/2/94)

rāgālāp ♩ = 88 (approx. 7 min)



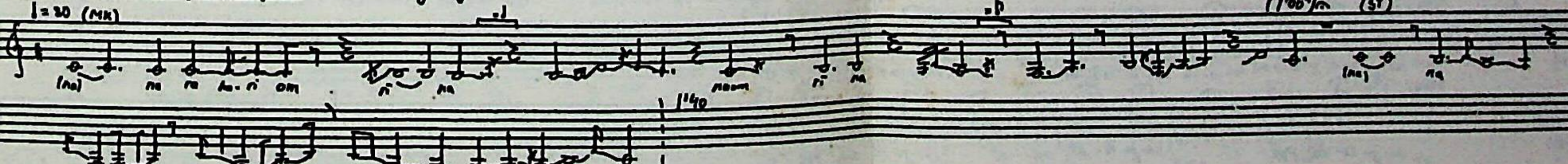
I. a)
lines
1
(om na)
b)
2
c)
noom
3
d)
mukhṛā
(2'37")
II. a)
4
5
b)
c)
6
(2'00") 4'37
etc.

nom tom (approx. 10 min)



dugun (♩ = 72)
(cont'd by Vidur Mallik)
etc.
tigun (♩ = 76)
(gamak)
etc.
caugun (♩ = 104) (VM)
1
(MK)
2
etc.
peak phrases:
dugun
tigun
caugun
concluding phrase:

rāg Yaman: beginning of rāgālāp – sung by Mukesh Kaushik and Selina Thielemann (recorded in Vrindaban, 18/3/94)



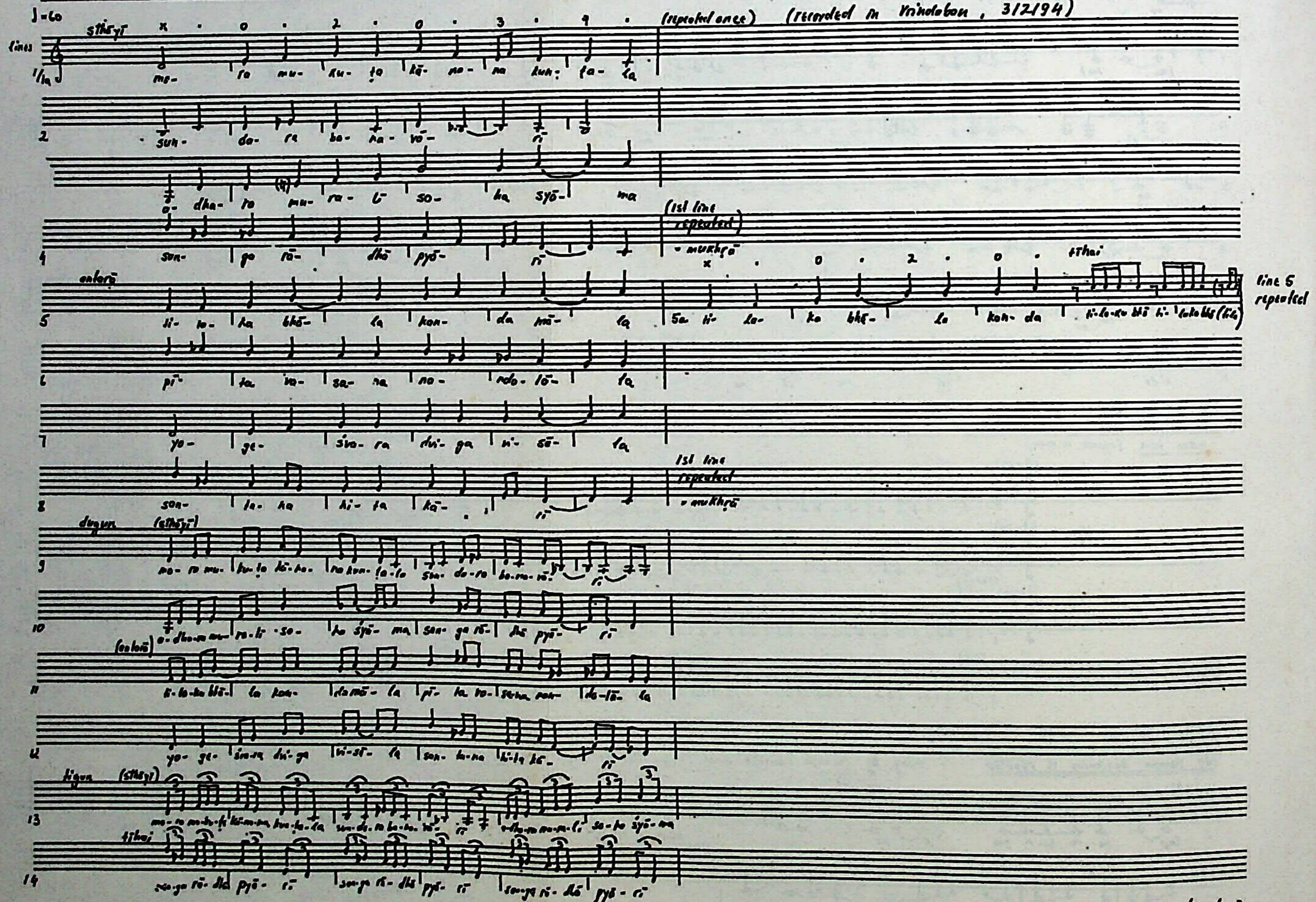
♩ = 80 (MK)
(na) na ra ha-ri om ri na noom ri na (na) na
(1'00") (ST)
1'40

chapter 3 example 2 (sheet 1)

Chapter 3.
Example 2.
Sheet 1)

'mora mukuta kānana kuntala' - dhrupad in rāg Jaijaiwanti (Coutāl) song by Mukesh Kaushik and Tarun Krishna Das (and dhrupad class) (duration: 7'30")

(recorded in Vrindaban, 3/2/94)

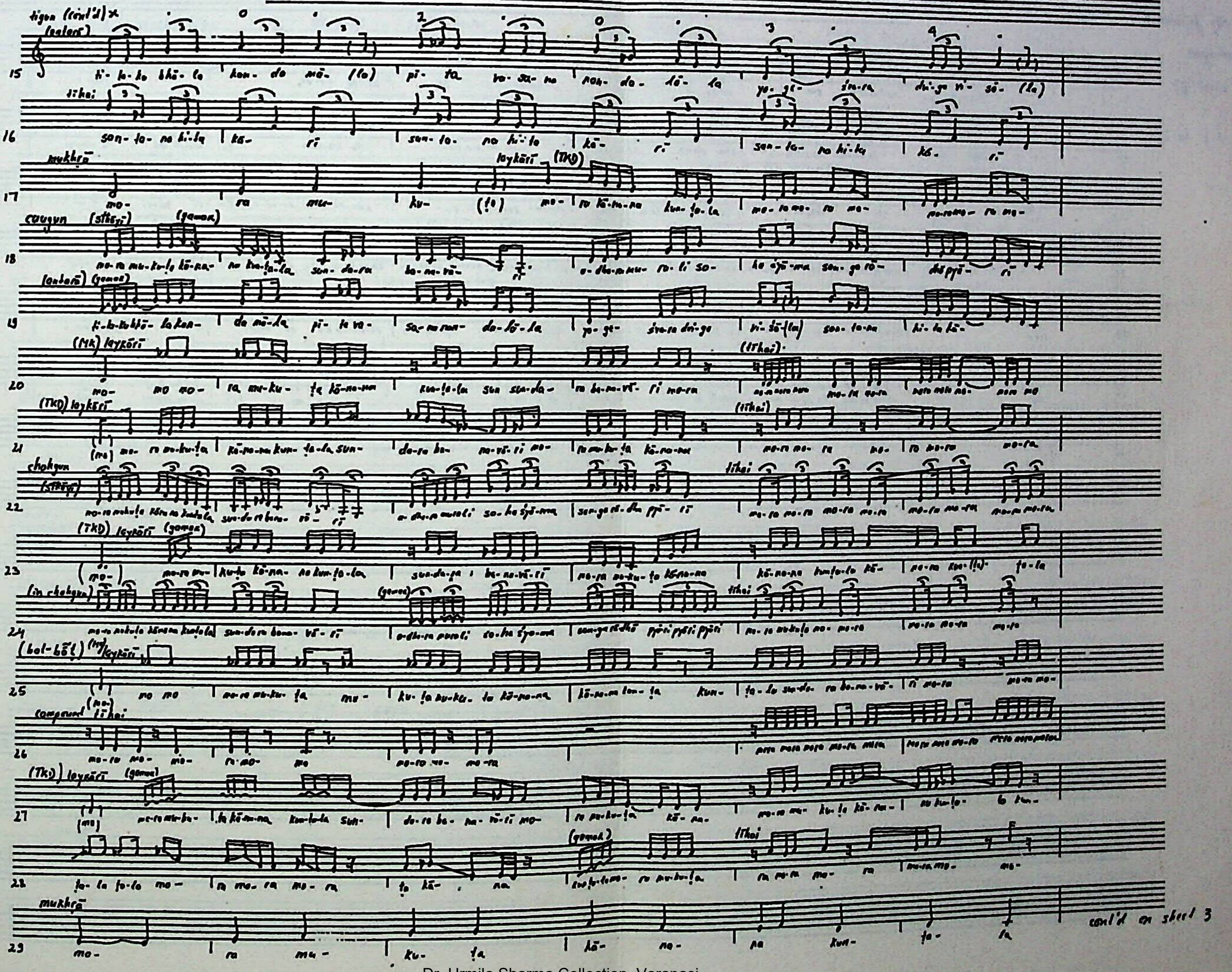

♩=60
lines 1/1a
sthāyī
x · 0 · 2 · 0 · 3 · 4 ·
(repeated once)
mo- ra mu- ku- ṭa kā- na- na kun- ta- la
2
sun- da- ra ba- na- vā- ri
a- dha- ra mu- ra- lī so- ha syā- ma
4
san- ga rā- dhā pyā- ri
(1st line repeated) = mukhṛā
antarā
5
li- la- ka bhā- la kan- da mā- la
x · 0 · 2 · 0 · thai
sa li- la- ka bhā- la kan- da
line 5 repeated
6
pī- ta va- sa- na na- da- lā- la
7
yo- ge- śva- ra dvi- ga ni- sā- la
8
san- la- ka hi- ta kā- ri
(1st line repeated) = mukhṛā
dugun (sthāyī)
9
10
(antarā)
11
12
tigun (sthāyī)
13
tihai
14
sanga rā- dhā pyā- ri
sanga rā- dhā pyā- ri
sanga rā- dhā pyā- ri

cont'd on sheet 2

rāg Jaijaiwanti
dhrupad
'sheet 2)

(ch.3, ex. 2)

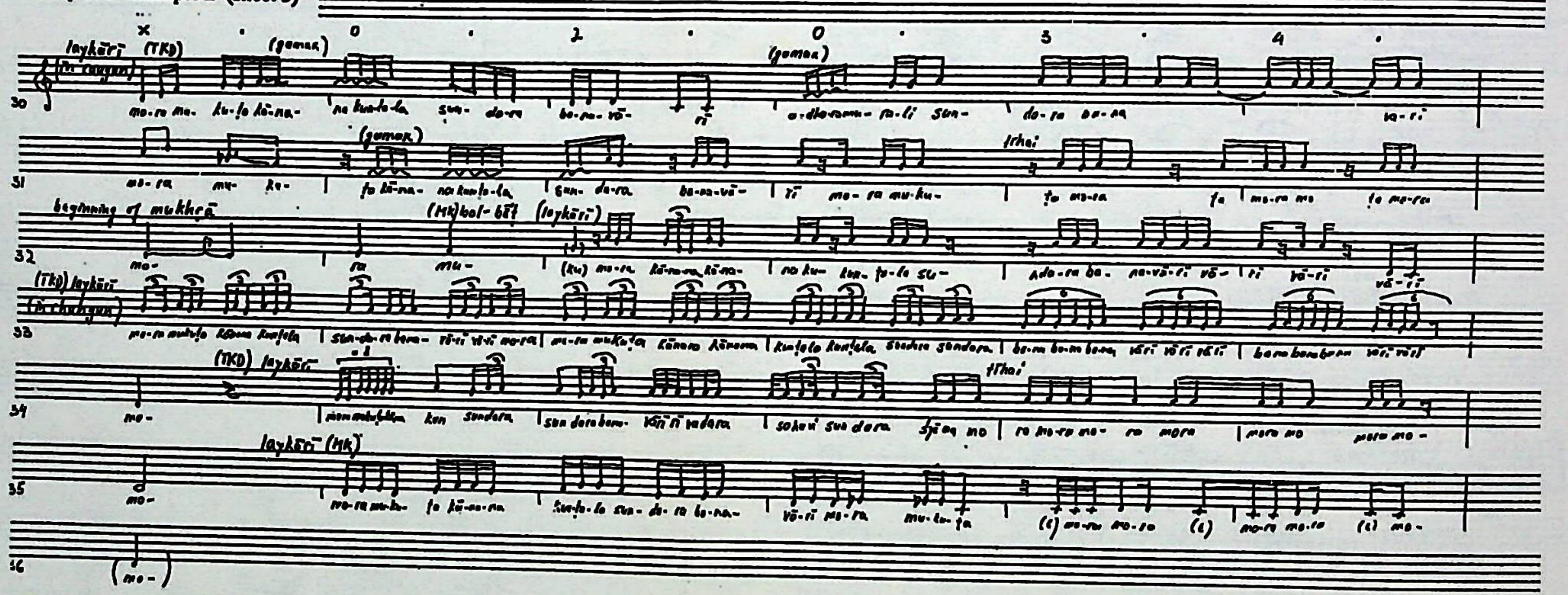
chapter 3 example 2 (sheet 2)


tigun (cont'd)
(antarā)
15
tihai
16
mukhṛā
layakārī (TKD)
17
caugun (sthāyī) (gamak)
18
(antarā) (gamak)
19
(MK) layakārī
(tihai)
20
(TKD) layakārī
(tihai)
21
chaugun (sthāyī)
tihai
22
(TKD) layakārī (gamak)
23
(in chaugun)
(gamak)
tihai
24
(bol-bāṇṭ) (MK) layakārī
25
compound tihai
26
(TKD) layakārī (gamak)
27
(gamak)
tihai
28
mukhṛā
29
mo- ra mu- ku- ṭa kā- na- na kun- ṭa- la
cont'd on sheet 3

rāg Jaijaivanti
dhrupad
sheet 3)

ch. 3, ex. 2)

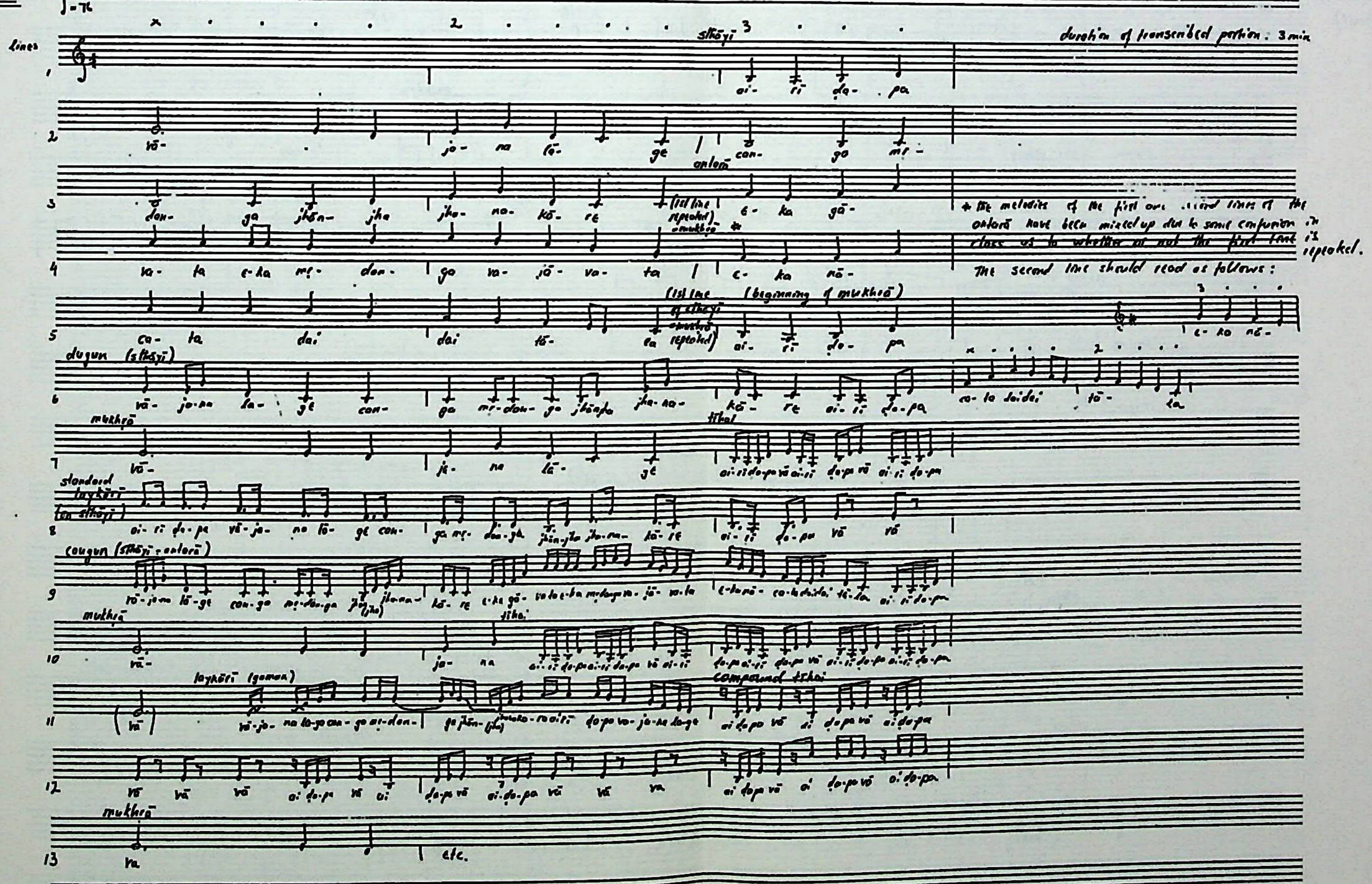
chapter 3 example 2 (sheet 3)


× · 0 · 2 · 0 · 3 · 4 ·
layakārī (TKD)
(gamak)
(gamak)
30
31
(gamak)
thāi
beginning of mukhṛā
(MK) bol-bāṭ
(layakārī)
32
(TKD) layakārī
33
(TKD) layakārī
thāi
34
layakārī (MK)
35
36
(mo-)

chapter 3 example 3

Chapter 3.
Example 3.

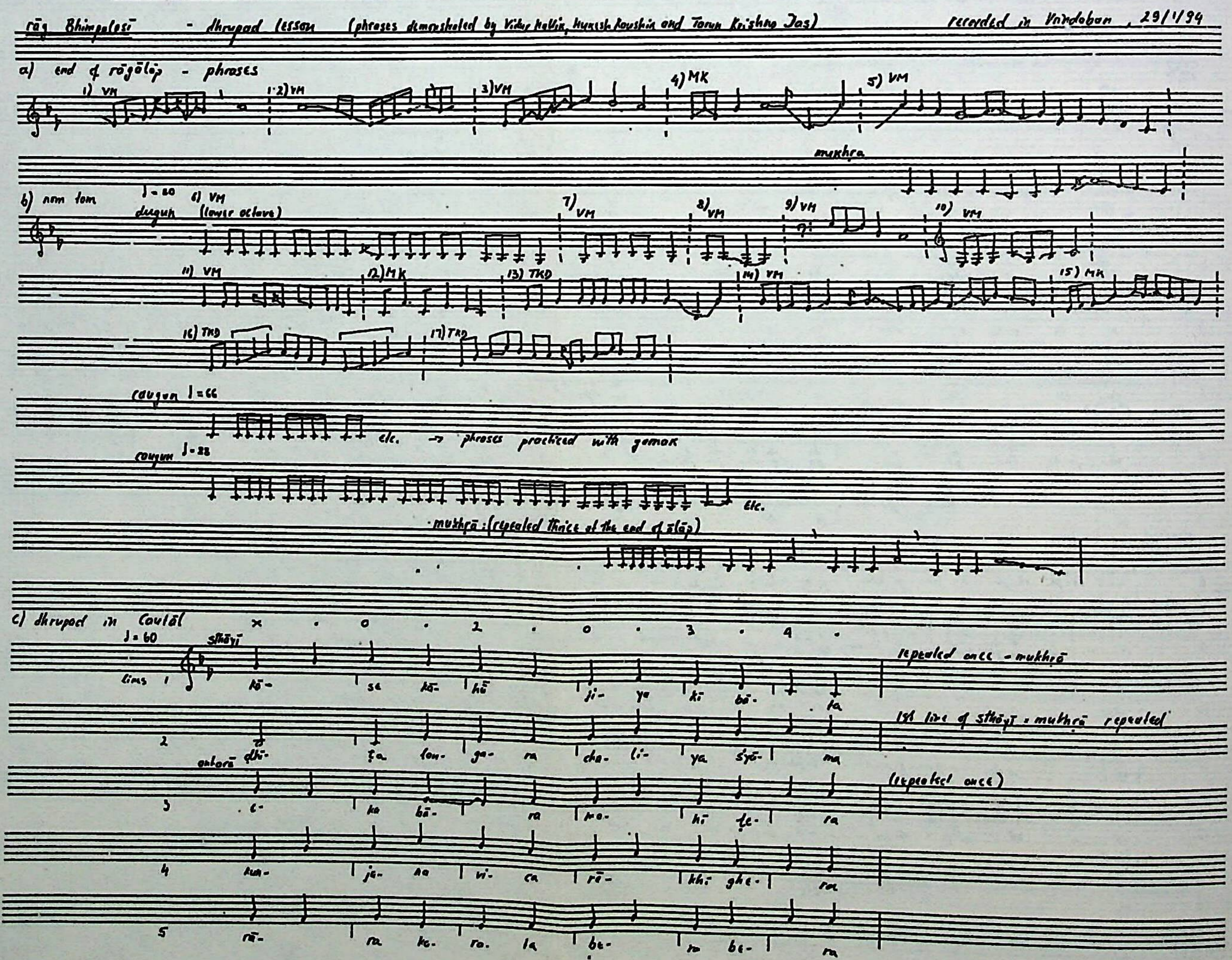
"Airī ḍaparvājanalāge" - dhamār in rāg Yaman   dhrupad class   (recorded in Vrindavan, 4/2/94)


♩ = 76
lines
× . . . . 2 . . . . . . sthāyī 3 . . .
duration of transcribed portion: 3 min
1 ai- rī ḍa- pa
2 vā- ja- na lā- ge | con- ga mṛ-
antarā
3 dan- ga jhān- jha jha- na- kā- re (1st line repeated) e- ka gā-
4 va- ta e-ka mṛ- dan- ga va- jā- va- ta | e- ka nā-
(2nd line of antarā repeated) (1st line of sthāyī) (beginning of mukhṛā)
5 ca- ta dai dai tā- ta ai- rī ḍa- pa
dugun (sthāyī)
6 vā- ja-na lā- ge con- ga mṛ-dan- ga jhān-jha jha-na- kā- re ai- ri ḍa-pa
mukhṛā
7 vā- ja- na lā- ge ai-ri ḍa-pa vā ai-ri ḍa-pa vā ai-ri ḍa-pa
tihai
standard laykārī (on sthāyī)
8 ai- ri ḍa-pa vā-ja- na lā- ge con- ga mṛ- dan-ga jhān-jha jha-na- kā- re ai- ri ḍa-pa vā vā
caugun (sthāyī + antarā)
9 vā-ja-na lā-ge con-ga mṛ-dan-ga jhān- jhana- kā- re e-ka gā- va-ta e-ka mṛdanga va- jā- va-ta e-ka nā- ca-ta dai-ta- tā ai-ri ḍa-pa
mukhṛā
10 vā- ja- na ai-ri ḍa-pa ai-ri ḍa-pa vā ai-ri ḍa-pa vā ai-ri ḍa-pa ai-ri ḍa-pa
tihai
laykārī (gamak)
11 vā vā-ja- na lā-ga con-ga mṛ-dan- ga jhān-jha jha-na-ka-re ai-ri ḍa-pa va-ja-na lā-ge
compound tihai
ai ḍa-pa vā ai ḍa-pa vā ai ḍa-pa
12 vā vā vā ai ḍa-pa vā ai ḍa-pa vā ai-ḍa-pa vā vā va ai ḍa-pa vā ai ḍa-pa vā ai ḍa-pa
mukhṛā
13 va etc.
e- ka nā-
× . . . . 2 . . . .
ca- ta dai dai tā- ta

* The melodies of the first and second lines of the antarā have been mixed up due to some confusion in class as to whether or not the first line is repeated. The second line should read as follows:

Chapter 4.
Exomple 1a
(sheet1)

chapter 4 example 1a (sheet 1)

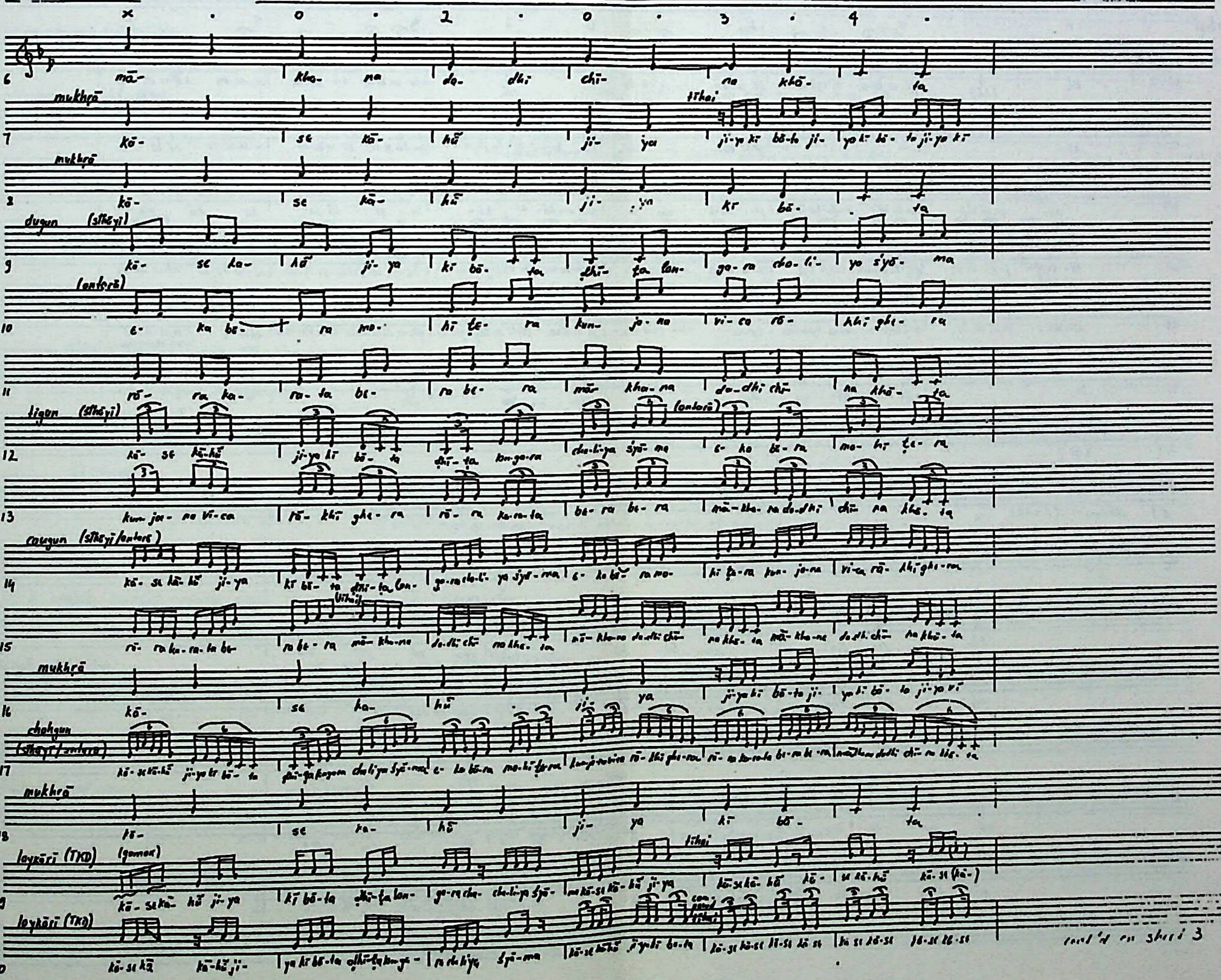

rāg Bhimpalasī - dhrupad lesson (phrases demonstrated by Vikas Mallik, Manish Kaushik and Tarun Krishna Das) recorded in Vrindoban, 29/1/94
a) end of rāgālāp - phrases
1) VM
1.2) VM
3) VM
4) MK
5) VM
mukhra
b) nom tom
♩= 60
dugun
6) VM (lower octave)
7) VM
8) VM
9) VM
10) VM
11) VM
12) MK
13) TKD
14) VM
15) MK
16) TKD
17) TKD
caugun ♩= 66
etc. → phrases practiced with gamak
caugun ♩= 88
etc.
mukhrā : (repeated thrice at the end of ālāp)
c) dhrupad in Cautāl
♩= 60
x · 0 · 2 · 0 · 3 · 4 ·
sthāyī
lines 1
kā- se kā- hū ji- ya kī bō- la
repeated once - mukhrā
2
dhī- ṟa lon- ga- ra cha- li- ya syā- ma
antarā
1st line of sthāyī = mukhrā repeated
3
c- ka bā- ra mo- hi ṭe- ra
(repeated once)
4
kun- ja- na vi- ca rā- khi ghe- ra
5
rā- ra ke- ro- la be- ro be- ra

cont'd on sheet 2

rāg Bhimpalasī
dhrupad lesson
(sheet 2)

(ch. 4, ex. 1a)

chapter 4 example 1a (sheet 2)



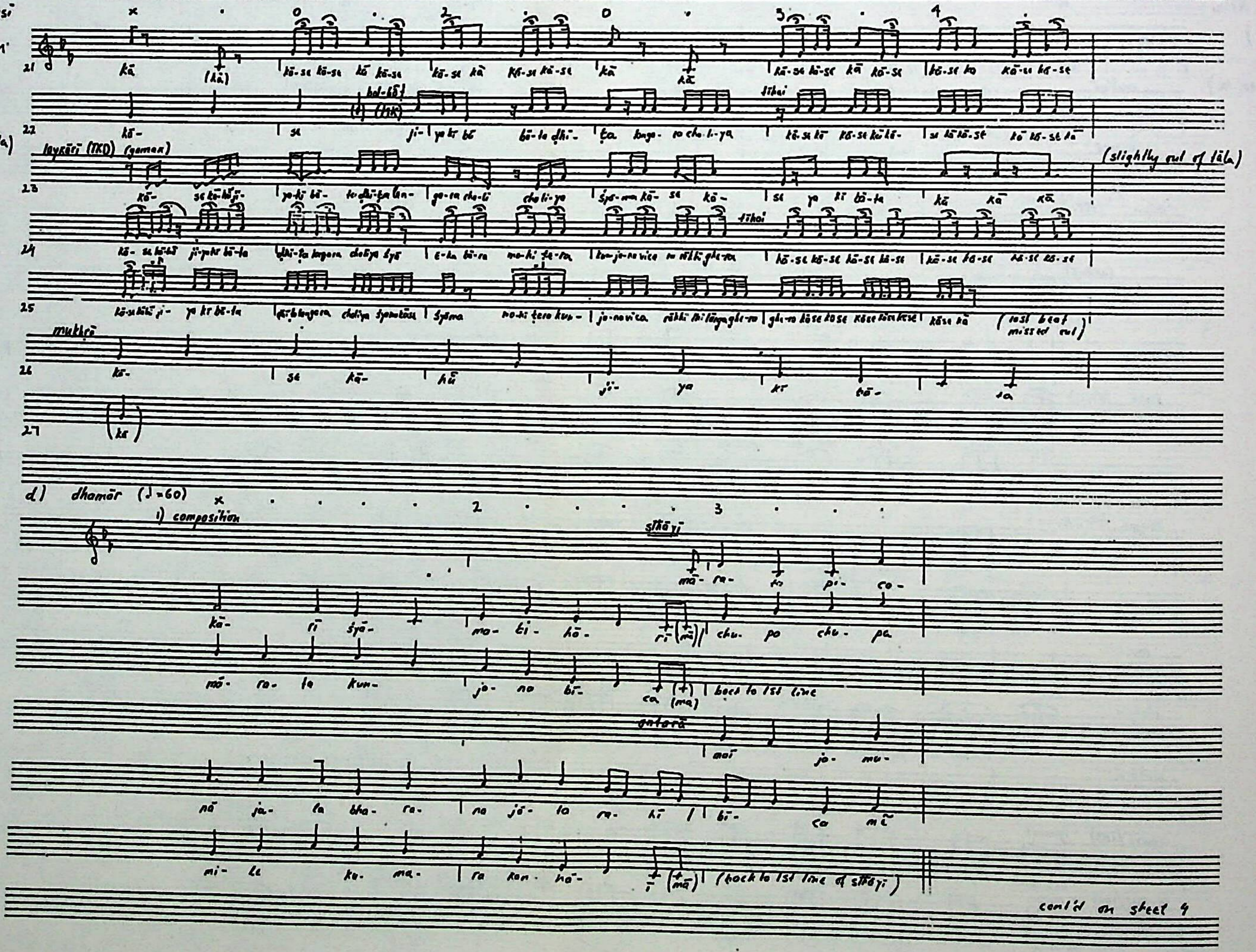
x · 0 · 2 · 0 · 3 · 4 ·
6
mā- kha- na da- dhi chi- na khā- ta
mukhṛā
tihai
7
kō- se kā- hū ji- ya ji-ya kī bō-ta ji- ya kī bō- ta ji-ya kī
mukhṛā
8
kō- se kā- hū ji- ya kī bō- ta
dugun (sthāyī)
9
(antarā)
10
11
tigun (sthāyī)
(antarā)
12
13
caugun (sthāyī/antarā)
14
tihai
15
mukhṛā
16
chahgun (sthāyī/antarā)
17
mukhṛā
18
kō- se ka- hū ji- ya kī bō- ta
layakārī (TKD)
(gomūtr)
tihai
19
layakārī (TKD)
20

cont'd on sheet 3

chapter 4 example 1a (sheet 3)

rāg Bhimpalasī
dhrupad lesson
(sheet 3)

(ch. 4, ex. 1a)

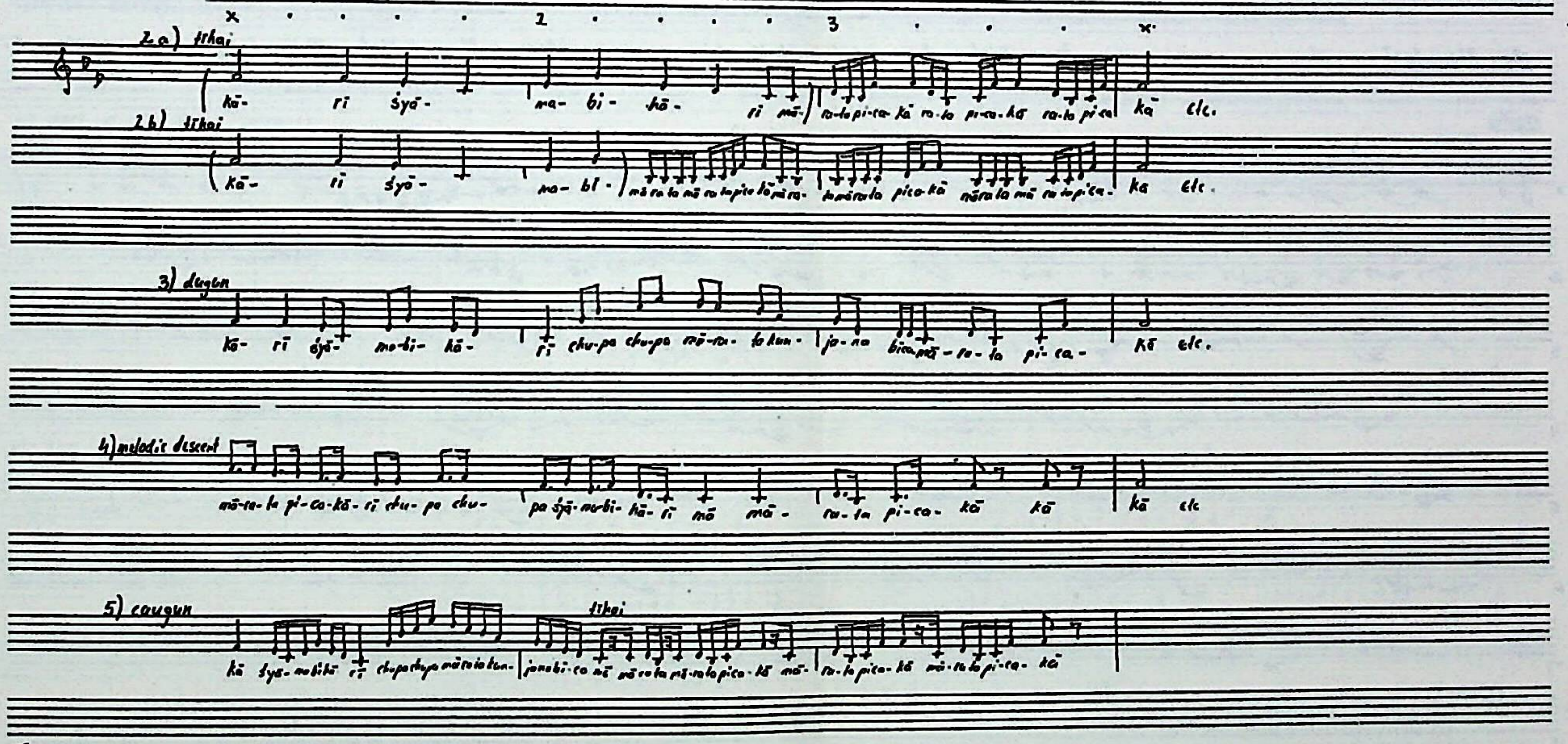

× • 0 • 2 • 0 • 3 • 4 •
21
kā (kā) kā-se kā-se kā kā-se kā-se kā kā-se kā-se kā kā kā-se kā-se kā kā-se kā-se kā kā-se kā-se
22
kā- se ji- ya kī bā- bā-ta dhi- ṭa kuṅga- ra cho-li-ya
bol-bāṇṭ (TKK)
tihāī
layakārī (TKD) (gamak)
23
kā- se kā-hū ji- ya-kī bā- ta dhi-ṭa kuṅ- ga-ra cho-li cho-li-ya śyā-ma kā- se kā- se ya kī bā-ta kā kā kā
(slightly out of tāla)
24
tihāī
25
(last beat missed out)
mukhṛā
26
kā- se kā- hū jī- ya kī bā- ta
27
(kā)
d) dhamār (♩=60)
1) composition
× • • • • • 2 • • • • 3 • • •
sthāyī
mā- ra- ṭo pi- ca-
kā- rī śyā- mo- ṭi- hō- rī (mā) chu- po chu- pa
mō- ra- la kun- jo- no bi- ca (ma) back to 1st line
antarā
maĩ jo- mu-
nā ja- la bha- ra- na jō- la ra- hī / bī- ca mĩ
mi- le ku- ma- ra kon- ha- ī (mā) (back to 1st line of sthāyī)

cont'd on sheet 4

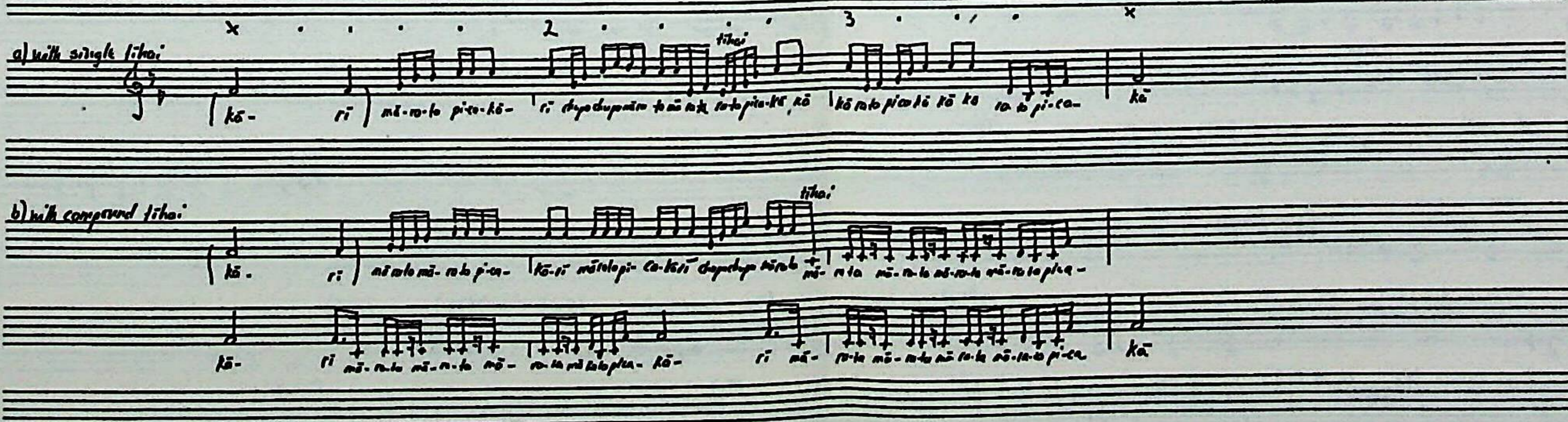
chapter 4 example 1a (sheet 4)

rāg Bhimpalāsī
dhrupad lesson
(sheet 4)

(ch.4, ex. 1a)


x . . . . 2 . . . . 3 x
2a) tihai
kā- ri syā- ma- bi- hā- ri mā- ra-la pi-ca- kā ra-la pi-ca- kā ra-la pi-ca kā etc.
2b) tihai
kā- ri syā- ma- bi- mā ra la mā ra la pi-ca kā pi-ca- mā ra la pi-ca kā mā ra la mā ra la pi-ca- kā etc.
3) dugun
kā- ri syā- ma- bi- hā- ri chu-pa chu-pa mā-ra- ta kun- ja-na bica mā- ra- la pi- ca- kā etc.
4) melodic descent
mā- ra- la pi- ca- kā- ri chu- pa chu- pa syā- ma-bi- hā- ri mā mā- ra- la pi- ca- kā kā kā etc.
5) caugun
tihai
kā syā- ma-bi-hā- ri chupachupa mārata kun- janabi-ca mā mā-ra-la mā-ra-la pi-ca- kā mā- ra-la pi-ca- kā mā-ra-la pi-ca- kā

a simple laykārī could work for example as follows:

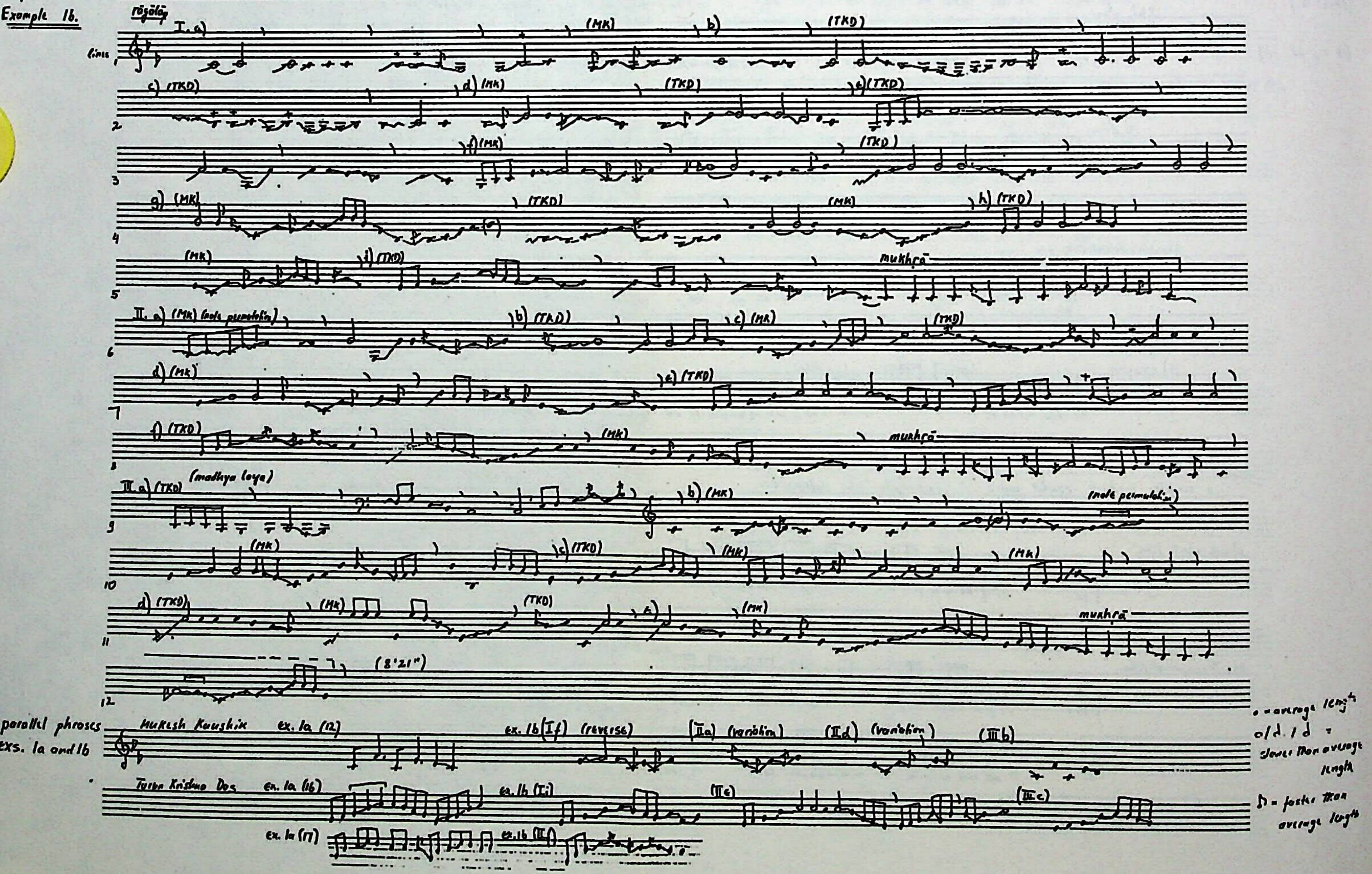

x . . . . 2 . . . . 3 x
a) with single tihai
tihai
kā- ri mā- ra- la pi-ca- kā- ri chupachupamā ta mā ra la ra la pi-ca- kā, kā kā ra la pi-ca kā kā kā ra la pi-ca- kā
b) with compound tihai
tihai
kā- ri mā ra la mā- ra la pi-ca- kā- ri mā ra la pi- ca- kā ri chupachupa mā ra ta mā- ra la mā- ra la mā- ra la mā- ra la pi-ca-
kā- ri mā- ra- la mā- ra- la mā- ra la mā ra la pi-ca- kā- ri mā- ra-la mā- ra la mā- ra-la mā- ra-la pi-ca kā

chapter 4 example 1b

X

Chapter 4.
Example 1b.

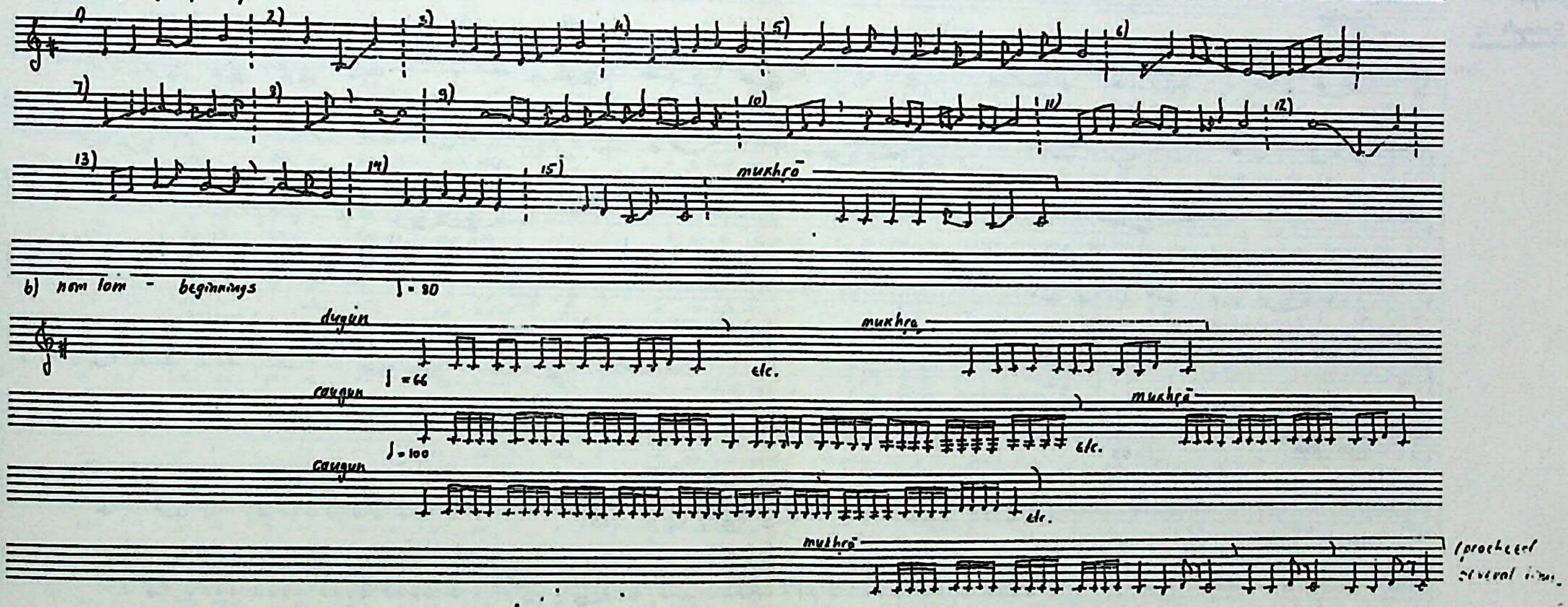
rāg Bhīmpalāsī – ālāp   Tarun Krishna Das and Mukesh Kaushik   (Banaras Dhrupad Mela, 10 March 1994; recording ST)


rāgālāp
I. a)
(MK)
b)
(TKD)
c) (TKD)
d) (MK)
(TKD)
e) (TKD)
f) (MK)
(TKD)
g) (MK)
(TKD)
(MK)
h) (TKD)
(MK)
i) (TKD)
mukhṛā
II. a) (MK) (note permutation)
b) (TKD)
c) (MK)
(TKD)
d) (MK)
e) (TKD)
f) (TKD)
(MK)
mukhṛā
III a) (TKD)
(madhya laya)
b) (MK)
(note permutation)
(MK)
c) (TKD)
(MK)
(MK)
d) (TKD)
(MK)
(TKD)
e)
(MK)
mukhṛā
(8'21")
parallel phrases exs. 1a and 1b
Mukesh Kaushik
ex. 1a (12)
ex. 1b (I f) (reverse)
(II a) (variation)
(II d) (variation)
(III b)
Tarun Krishna Das
ex. 1a (16)
ex. 1b (I i)
(II e)
(III c)
ex. 1a (17)
ex. 1b (I f)
• = average length
o / d. / d = slower than average length
♪ = faster than average length

Chapter 4.
Example 2a:

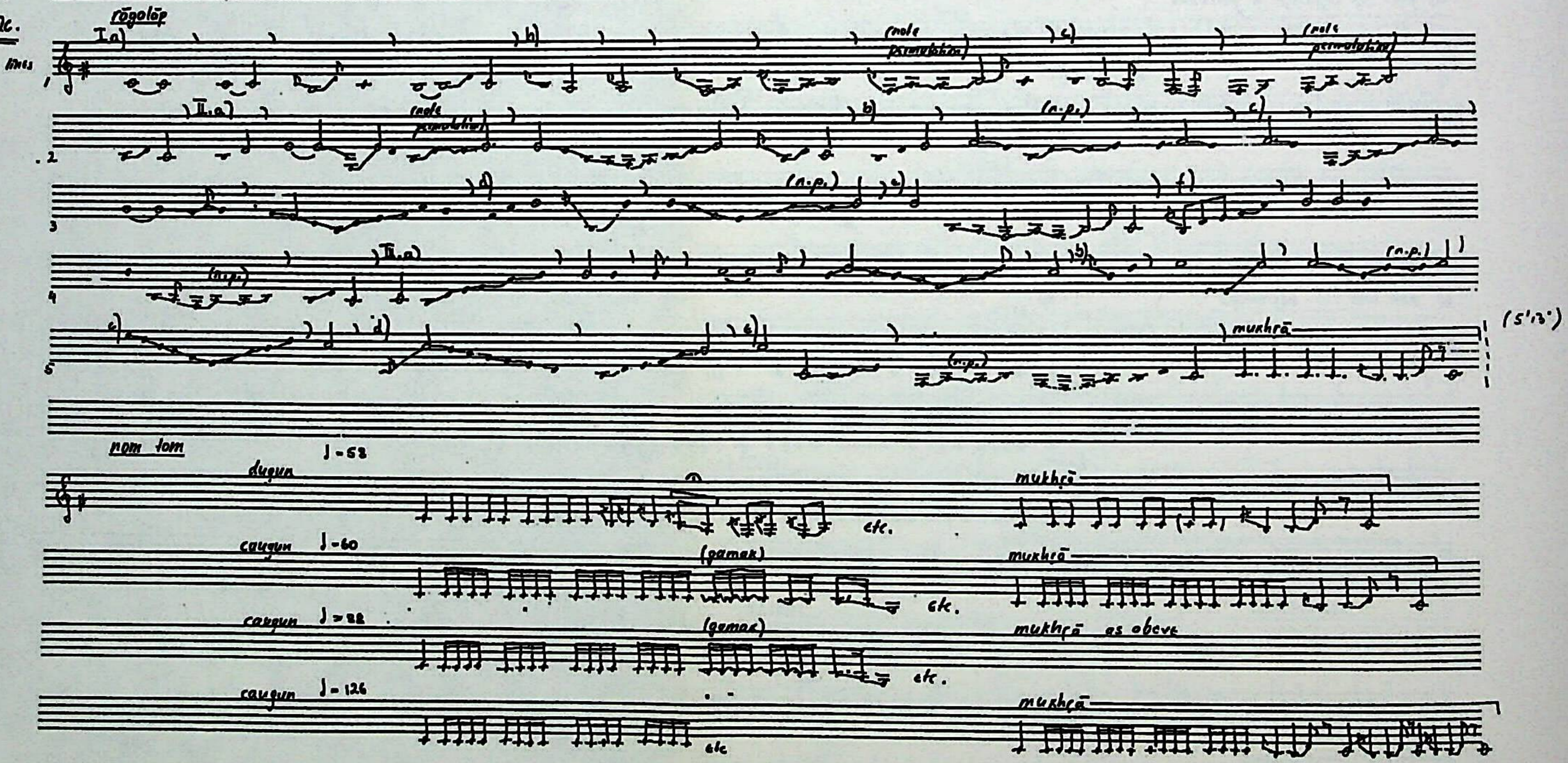
rāg Yaman - dhrupad lesson (phrases demonstrated by Vidur Mallik) recorded in Vrindaban, 4/2/94

a) part of rāgālāp - phrases


1)
2)
3)
4)
5)
6)
7)
8)
9)
10)
11)
12)
13)
14)
15)
mukhṛā
b) nom tom - beginnings
♩= 80
dugun
mukhṛa
etc.
♩= 66
caugun
mukhṛā
etc.
♩= 100
caugun
etc.
mukhṛā
(practiced several times)

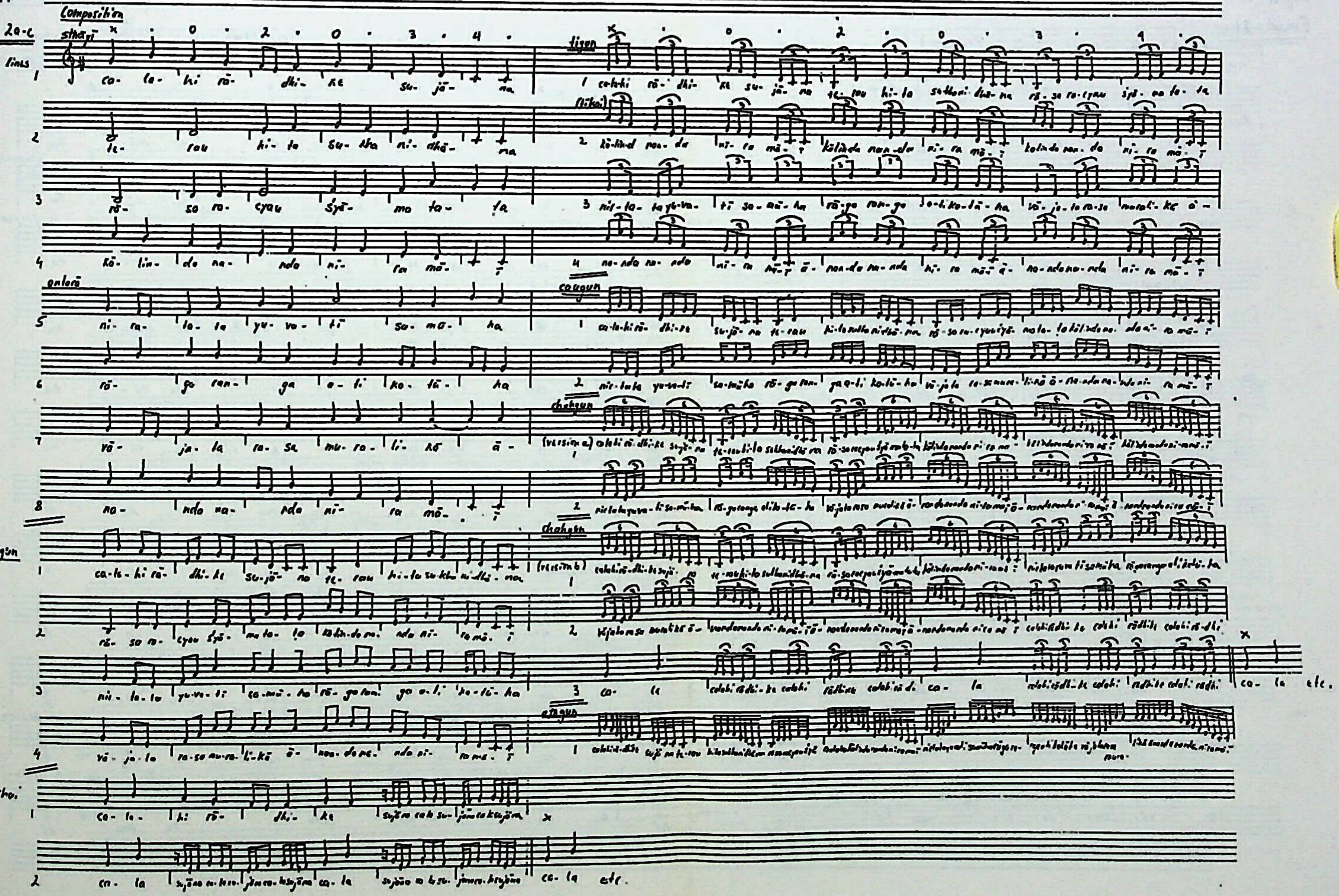
rāg Yaman – ālāp   Selina Thielemann   (concert in Vrindaban, 23 March 1994)

chapter 4.
Example 2c.


rāgalāp
lines
1
Ia)
b)
(note permutation)
c)
(note permutation)
2
IIa)
(note permutation)
b)
(n.p.)
c)
3
d)
(n.p.)
e)
f)
4
(n.p.)
IIIa)
b)
(n.p.)
5
c)
d)
e)
(n.p.)
mukhṛā
(5'13")
nom tom
♩ = 58
dugun
etc.
mukhṛā
caugun ♩ = 60
(gamak)
etc.
mukhṛā
caugun ♩ = 88
(gamak)
etc.
mukhṛā as above
caugun ♩ = 126
etc.
mukhṛā

'Calohi rādhike sujāna' - dhrupad in rāg Yaman

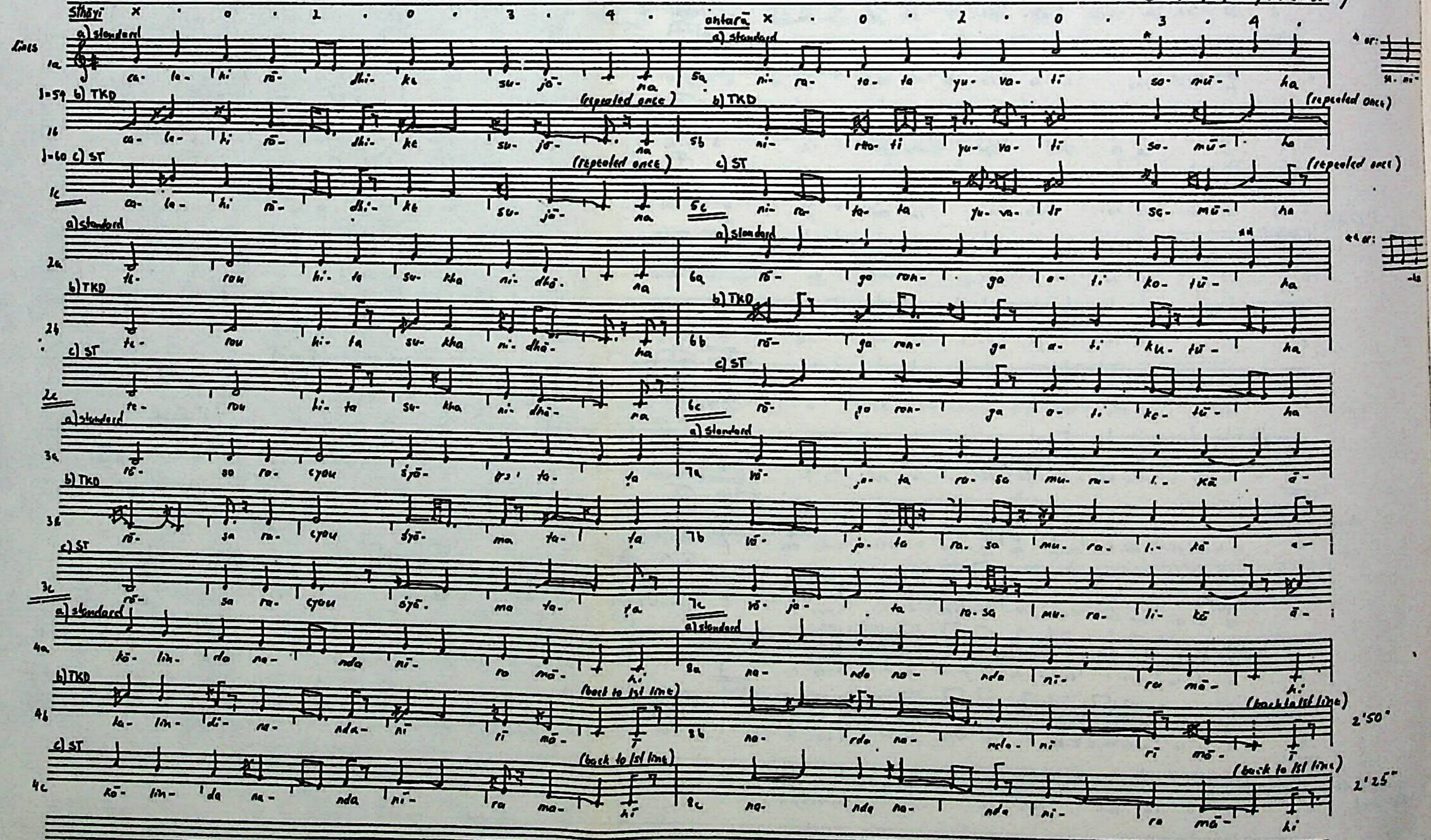
Chapter 4.
Examples 2a-c


Composition
sthāyī
lines
1
co- lo- hi rā- dhi- ke su- jā- na
2
te- rau hi- ta su- kha ni- dhā- na
3
rā- so ra- cyau śyā- mo ta- ta
4
kā- lin- da na- nda ni- ra mā- ī
antarā
5
ni- ra- la- ta yu- va- tī sa- mā- ha
6
rā- ga ran- ga a- li ko- tū- ha
7
vā- ja la ra- sa mu- ra- li- kā ā-
8
na- nda na- nda ni- ra mā- ī
dugun
1
2
3
4
standard tihāī (1st line)
1
2
ca- la etc.
tigun
1
tihai
2
3
4
caugun
1
2
chahgun (version a)
1
2
chahgun (version b)
1
2
3
co- la
ca- la etc.
athgun
1

Chapter 4.
Examples 2b+c.

dhrupad in rāg Yaman – set composition and performance practice

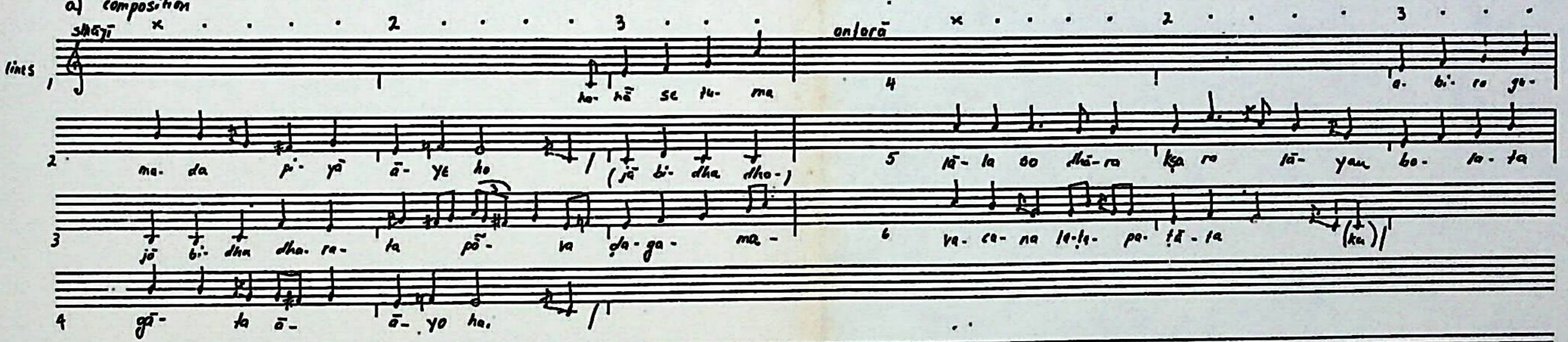
'calohi rādhike sujānā' (Cautāl) : a – set composition ; b – Tarun Krishna Das ; c – Selina Thielemann (recordings: b – 8/2/94, Vrindaban
c – 23/6/94, Vrindaban)


sthāyi
x · 0 · 2 · 0 · 3 · 4 ·
antarā
lines
a) standard
b) TKD
c) ST
♩=59
♩=60
(repeated once)
(back to 1st line)
1a ca- la- hi rā- dhi- ke su- jā- na
5a ni- ra- to- ta yu- va- ti sa- mū- ha
2a ta- rau hi- ta su- kha ni- dhā- na
6a rā- ga ran- ga a- li ko- tū- ha
3a rā- sa ra- cyau śyā- ma ta- ta
7a vā- ja- ta ra- sa mu- ra- li- kā ā-
4a kā- lin- da na- nda nī- ra mā- hi
8a na- nda na- nda nī- ra mā- hi
2'50"
2'25"

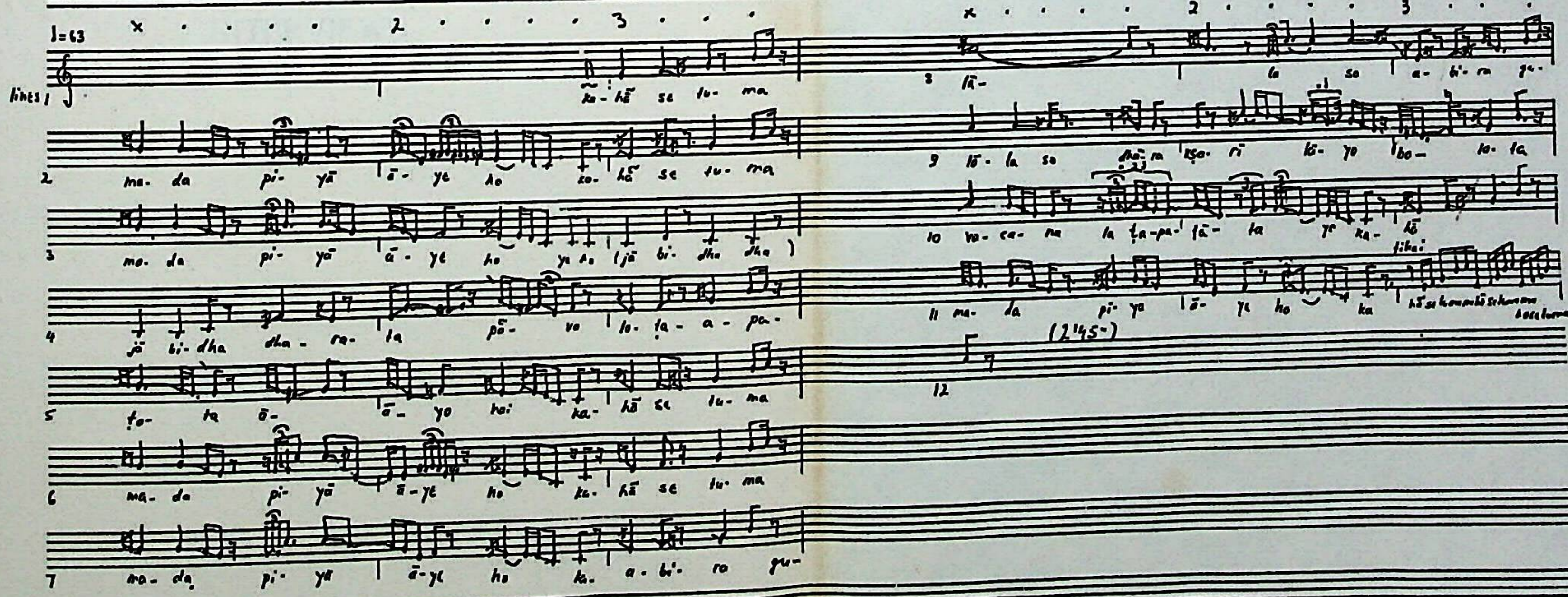
Chapter 4.
Example 3.

"Kahā̃ se tuma moda piyā" - dhamār in rāg Bihāg

a) composition


sthāyī
× . . . . . 2 . . . . . 3 . . .
lines
1
ka- hā̃ se tu- ma
2
ma- da pi- yā ā- ye ho (jā bi- dha dha-)
3
jā bi- dha dha- ra- ta pā̃- va ḍa- ga- ma-
4
gā- ta ā- ā- yo hai
antarā
× . . . . . 2 . . . . . 3 . . .
4
a- bi- ra gu-
5
lā- la so dhā- ra kṣa ra lā- yau bo- la- ta
6
va- ca- na la- ṭa- pa- ṭā - ta (ka-)

b) sung by Prem Kumar Mallik (assisted by Tarun Krishna Das) ; Ramashish Pathak (pakhāvaj) (concert at Banaras Dhrupad Mela, 10/3/94 - recording ST)


♩=63
× . . . . . 2 . . . . . 3 . . .
lines 1
ka- hā̃ se tu- ma
2
ma- da pi- yā ā- ye ho ka- hā̃ se tu- ma
3
ma- da pi- yā ā - ye ho ye ho (jā bi- dha dha)
4
jā bi- dha dha- ra- ta pā̃- va la- ṭa- a- pa-
5
ṭa- ta ā- ā- yo hai ka- hā̃ se tu- ma
6
ma- da pi- yā ā- ye ho ka- hā̃ se tu- ma
7
ma- da pi- yā ā- ye ho ka- a- bi- ra gu-
× . . . . . 2 . . . . . 3 . . .
8 lā- la so a- bi- ra gu-
9 lā- la so dhā- ra kṣa- ri lā- yo bo- la- ta
10 va- ca- na la ṭa-pa- ṭā- ṭa ye ka- hā̃
11 ma- da pi- ya ā- ye ho ka hā̃ se tu ma
(2'45")
12

INTERVIEWS

Note on the interviews

The following pages contain two interviews with representatives of the Darbhangā tradition of *dhrupada*. The first interview with Pandit Vidur Mallik, the present head of the Darbhangā *gharānā*, focuses on general aspects regarding this *dhrupada* tradition, such as its history, characteristic musical features, verbal content of traditional and modern compositions, and structure of the constituent parts of the *dhrupada* performance. For the traditional repertoire of *dhrupada* compositions of the Darbhangā *gharānā*, Pandit Vidur Mallik quotes two verses. The first example is a *dhrupada* in Cautāla in rāga Bihāga, consisting of two sections:

sthāyī	*rājā rāmacandra caṛhayo hai trikūṭa para*
	laṅkā gaṛha ḍagamagāta jabahi bamba bājai
antarā	*śravana kanaka ṭaṅka para rāvaṇa ghana megha nāda*
	kumbha-karaṇa raṇa deva gagana bājai

The second composition quoted by Vidur Mallik is a *dhamāra* in rāga Bageśrī, again transmitted in two sections only:

sthāyī	*naye ho khilāṛī bhaye ho rasiyā aṅgiyā raṅga se bhijā*
antarā	*gārī dū̃gī phẽṭa deya rākhū̃gī jāya kahū̃gī jasodā ke*
	dvāra kānha mero aṅgiyā raṅga se bhijā

It is interesting to note that nowadays neither of these compositions is taught in Vidur Mallik's *dhrupada* lessons. The *dhrupada* in Cautāla in rāga Bihāga is exchanged for another traditional composition:

sthāyī	*sīhara sīhara pavana calata hai māī rī*
	phaile rāhi candanī vithura vithura rī
antarā	*nisa dina pala hū̃ na lāge lālana bina*
	kapolana gola nithura nithura rī

whereas the traditional *dhamāra* in rāga Bageśrī is replaced by one of Vidur Mallik's own compositions in four sections, based on a verse from Svāmī Haridāsa's *Kelimāla* (verse 12):

sthāyī	*kuñjabihārī haũ terī balāi-leũ nīkai hau gāvata*
antarā	*rāga-rāginīna ke-jūtha upajāvata*
saṃcārī	*taisīye taisī milī jorī priyā jū kau mukha dekhata canda lajāvata*
ābhoga	*śrīharidāsa ke svāmī śyāmā-kuñjabihārī kau nṛtya dekhata kāhi na bhāvata*

The traditional compositions are nevertheless preserved within and sung by members of the Mallik family; thus, Prem Kumar Mallik presented the *dhrupada* '*rāja rāmacandra*' in rāga Bihāga at the Banaras Dhrupad Mela in 1994. Advanced students who have acquired a larger repertoire, too, will normally be able to render alternative *dhrupada* respectively *dhamāra* compositions in one and the same *rāga*.

As an example of his own *dhrupada* compositions, Pandit Vidur Mallik quotes a *dhrupada* in Cautāla in rāga Naṭa-Bhairava, again based on a verse of Svāmī Haridāsa (*Kelimāla* 28). As in most cases, here, too, the original reading of the verse differs slightly from Vidur Mallik's version. The text reproduced below is taken from a printed edition of *Kelimāla* published by Śrī Svāmī Haridāsa Sevā Samsthāna in Vṛndaban:

nīla lāla gaura ke dhyāna baiṭhe kuñjabihārī;
jyaũ-jyaũ sukha pāvata nāhī̃, tyaũ-tyaũ dukha bhayau bhārī;
arabarāi pragaṭa bhaī ju, sukha bhayau bahuta hiyā rī;
śrīharidāsa ke svāmī śyāmā-kuñjabihārī, kari manuhārī.

Next, two *dhrupada* verses are quoted which invoke the names of God. Both these compositions belong to the category of *hari-hara dhrupadas*, i.e. *dhrupadas* whose texts contain reference to both Viṣṇu and Śiva. The first verse, in Hindi, opens with an invocation directed to Śiva: *pāra brahma parameśvara alakha nirañjana avigati avināśī*..., Parameśvara and Nirañjana being titles of Śiva. The line continues with an enumeration of various names of Viṣṇu: Narahari Nārāyaṇa Narottama. The *antarā* is devoted exclusively to Viṣṇu, mentioning several of his names and attributes: *dīnanātha dayālu dāmodara madhusūdana cakra pāṇi banavārī govaradhanadhārī hṛda siddha puruṣottama*. The second verse, in Sanskrit, invokes both Viṣṇu and Śiva in the *sthāyī*: *paraṇayaṃ raghukula naṃda namo viśveśvara*. '*Raghukula naṃda*' refers to the leader of the Raghu family, i.e. Rāma, whereas Viśveśvara is a form of Śiva.[1] Line 2 continues *hari śivā rāmo maheśvara*. The *antarā* lists various attributes: 'bearing the conch' (attribute of Viṣṇu), 'wearing matted hair' (attribute of Śiva), 'bearing the trident' (attribute of Śiva), concluding *hari śivā rāmo maheśvaraṃ praṇayam*. - The last *dhrupada* verse quoted in the present interview, again in Sankrit, is dedicated exclusively to Viṣṇu respectively Kṛṣṇa. The text itself appears rather corrupt; the version reproduced in the interview is my transcription from the tape under consideration of a written version of the text given by Pandit Vidur Mallik. The written version itself reads as follows:

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[1] Vidur Mallik recites actually *name viśveśvara* which I have changed to the more correct *namo viśveśvara*.

sthāyī *bhora bhuvara tāva komala padam jajugam,*
bhaja vikalpam cita kalai bhora
antarā *yadukulottam drigasvarā munijana,*
driga sakala so priyadāya,
gaṇikānanda karā calā tanāya,
hṛdaya sukha dā

Keeping in mind that *dhrupada* texts are generally transmitted orally, the corruption respectively modification of texts is a natural phenomenon ocurring in the course of transmission; it is therefore not surprising that texts undergo changes which, in some cases, may even affect the comprehensibility of the verse. Compositions in Sanskrit such as the example quoted above are particularly strongly affected by the process of text alteration, because the musicians of the Darbhangā tradition are normally not literate in Sanskrit. In the case of the present composition (*bhora bhuvara tāva*) it became evident that Vidur Mallik himself, though he does not have a Sanskrit education, would be able to comprehend the words of the *dhrupada* verse or at least to add some meaning to them, whereas the students in the *dhrupada* lesson repeat the words of the composition without comprehension.

The next section of the interview deals with components of the *dhrupada* performance and their characteristic features in Darbhangā style. According to Pandit Vidur Mallik, the standard *dhrupada* performance opens with *ālāpa* sung in four stages, followed by the *dhrupada* composition in two or four sections, pre-composed tempo variations such as *duguna*, *tiguna*, *cauguna* and *chahguna* and, finally, spontaneous improvisation according to the inspiration of the performer (*upaja*). The four stages of *ālāpa* are called *ekaguna*, *duguna*, *tiguna* and *cauguna*, corresponding to *rāgālāpa*, *nom tom madhya* and two stages of *nom tom druta* respectively. Vidur Mallik uses the terms *ālāpa* and *nom tom* (respectively *tom nom*) interchangeably to denote the entire *ālāpa/nom tom* section. *Mīda* and *gamaka* are mentioned as vocal embellishments in *ālāpa*. As for improvisation techniques in the spontaneous *layakārīs* or *upaja*, Vidur Mallik mentions tempo variations such as the increase of the basic speed by one and a quarter (*savāī*) respectively one and a half (*ḍauṛhā*) as well as varying break-ups of phrases. He adds that, in concert performances as well as in teaching, spontaneous improvisation is preceded by pre-composed diminuition of the composition. On *tihāīs*, Vidur Mallik emphasizes that these have to be calculated in advance to ensure the exact outcome of all three segments. Regarding the principal stylistic elements that distinguish *dhrupada* from *khyāla*, Vidur Mallik refers to the straightforwardness of the ancient *dhrupada* style in which fast melodic embellishments such as *mūrkhī*, *mūrcchanā*, *thiraka*, *khanaka* and *tāna* have no place (the *khyāla* embellishments are mentioned by name only, without an explanation given for them). - The final section of the interview considers the rôle and perspectives of *dhrupada* in modern context and its place within the cultural tradition of Vraja.

The second interview with Pandit Vidur Mallik's senior disciple Mukesh Kaushik throws light on the two distinct traditions of devotional *dhrupada*, i.e. *havelī dhrupada*, and classical *dhrupada* respectively. Being both a descendant of a family of Vallabhite temple musicians and a student of classical *dhrupada* in Darbhangā style, Mukesh Kaushik is trained in both *dhrupada* genres. First, he offers a brief characterization of the *havelī saṃgīta* tradition of the Vallabha Sampradāya, the religious community of which he is a part. He emphasizes the significance of the verse, the spoken word, and of the *bhāva*, or feeling evoked through the verse. The example quoted by him, *māī tero cirajīvo gopāla*, is the first line of a poem by Sūradāsa which is held in high esteem in the Kaushik family. Mukesh Kaushik then explains the main differences between classical *dhrupada* and *havelī dhrupada*. In distinction to the *dhrupada* of North Indian classical music, the *havelī dhrupada* is not preceded by *ālāpa*; only the characteristic phrases of the *rāga* are briefly introduced in ascending and descending movement, and there is no *layakārī* improvisation on completion of the composition either. The *dhrupada* compositions of *havelī saṃgīta*, because of the sacred content of their texts, are always and definitely sung in full, i.e. in all four sections, while *dhrupada* compositions of North Indian classical music are frequently reduced to two sections.

Following the initial characterization of the *havelī dhrupada* tradition, the constituent components of the classical *dhrupada* performance are then discussed one by one. Mukesh Kaushik observes that the most prominent feature of *dhrupada* in Darbhangā style is the execution of rhythmic variations in the *layakārīs*, whereas the singers of the Dagar *gharānā* focus on the pure quality of the *svaras*. Like Vidur Mallik, Mukesh Kaushik, too, uses the terms *ālāpa* and *nom tom* interchangeably to denote the entire *ālāpa* which consists of four stages in slow, medium and two varieties of fast tempo respectively. He continues his explanation with a legend about the origin of the sound syllables on the basis of which the *nom tom* is sung. Regarding *dhrupada* verses, Mukesh Kaushik disagrees with the widespread opinion that the text plays a subordinate rôle in the classical *dhrupada* tradition. He then turns to the rôle of the verse in *havelī dhrupada*, explaining the association of the texts with times of the day and seasons of the year, and quotes the first lines of a number of verses of devotional poetry sung in different ritual contexts. Returning to classical *dhrupada*, Mukesh Kaushik mentions *mīṇḍa* and *gamaka* as the principal and only vocal techniques employed in *dhrupada* style. Regarding improvisation techniques and *layakārīs*, he offers basically the same characterization as Vidur Mallik, except that Mukesh Kaushik uses the term *bāṃṭa* in place of *upaja* to denote spontaneous improvisation. A final point to be taken up is methods of everyday practice. The interview in concluded with a reflection on the place of *dhrupada* within the cultural tradition of Vraja.

INTERVIEW WITH PANDIT VIDUR MALLIK

Pandit Vidur Mallik (born 1936) is the present head of the Darbhangā *gharānā* of *dhrupada*. He received his musical training from his father, Pandit Sukhdev Mallik, who lived as a landowner and musician in the village Amta near Darbhangā in Bihar. Since 1982, Pandit Vidur Mallik teaches *dhrupada* at the Vraja Kalā Gurukula at Śrī Caitanya Prema Samsthāna in Vrindaban. In 1983, he visited Europe for the first time where he sang in concert performances together with his sons Ram Kumar and Prem Kumar. Since 1992, Pandit Vidur Mallik and his three sons have been regular guests at *dhrupada* and other music festivals in various European countries.

The interview was conducted at Śrī Caitanya Prema Samsthana, Vrindaban, on March 13, 1996.

Selina Thielemann: Pandit-jī, would you give a brief sketch of the history of the Darbhangā *gharānā*?

Pt. Vidur Mallik: The principal singers of the Darbhangā tradition were Pandits Rādhākṛṣṇa and Karttārām, four or five hundred years back from today. Rādhākṛṣṇa and Karttārām were very accomplished singers at the court of the Mahārāja of Darbhangā; they had acquired high musical skills. Two branches developed from their tradition: among the descendants of Karttārām, there was Ram Chatur Mallik, while Pandit Sukhdev Mallik and Gajju Mallik descended from the family lineage of Rādhākṛṣṇa - these people came to be the most prominent singers. I took my musical training from Pandit Sukhdev Mallik. Ram Chatur Mallik's father, Pandit Rajit Ram Mallik, too, was a singer; Ram Chatur Mallik was his disciple. My father is Pandit Sukhdev Mallik. Ram Chatur Mallik's disciple is Abhay Narayan Mallik, and Pandit Sukhdev Mallik's disciple - that is me, Bidur Mallik. This is the history. - Four hundred years ago, when the two brothers Rādhākṛṣṇa and Karttārām lived in the place of the Mahārāja of Darbhangā, they were skilled in six *rāgas*: Bhairava, Mālakauñśa, Hiṇḍola, Dīpaka, Śṛī and Megha. At that time, Darbhangā had been suffering from drought and famine for some time; there had been no rains for two or three years. Thus, the two brothers gave a performance of rāga Megha-Malhāra at the court of the Mahārāja of Darbhangā. As a result of their singing Megha-Malhāra, it started to rain for three hours. At this, the Mahārāja of Darbhangā, happy that it rained during his reign, caused the two brothers to settle in the village Amta by donating them seven or eight hundred *bīghās* of land. Subsequently, two different traditions evolved from the tradition of the two brothers - the *gharānā*, however, is the same. Pandit Ram Chatur Mallik descended from Karttārāmjī, and Abhay Narayan Mallik from Ram Chatur Mallik, and in the division of Bābā Rādhākṛṣṇa, there was Gajju Mallik - a great singer -, and thereafter Nehal Bābā, another great singer, and after Nehal Bābā there was Pandit Sukhdev Mallik, yet another great *dhrupada* singer, and I, Pandit Bidur Mallik, received my training from Pandit Sukhdev Mallik. In this way, it developed.

ST: How would you characterize the main features of *dhrupada* in Darbhangā style?

VM: The particular feature of this style is that *ālāpa* is being sung in four stages: *ekaguna*, *duguna*, *tiguna* and *cauguna*. *Ālāpa* and *tom nom* are characterized by their strong inherent potency. Furthermore, there is the *layakārī* improvisation, and the *gamaka* as it is called, and there are *dhrupada* compositions in four sections as well as *dhrupadas* in two sections - there are many types of *dhrupada*. The *ālāpa* in *dhrupada* style must not resemble the *khyāla* style; *mūrkhī*, *mūrcchana* and so forth are prohibited. *Duguna*, *tiguna* and *cauguna* are conveniently sung on the basis of a *dhrupada* in four sections; in this manner, it is performed. *Nom tom* and *ālāpa* are sung in four stages. The characteristic way to execute *layakārī* improvisation is *duguna*, *tiguna*, *cauguna*, *chahguna*, *savāī*, *ḍauṛha* etc.. *Mīda* [gliding embellishments] is also typical for this *gharānā*.

ST: The Darbhangā *gharānā* owns a rich repertoire of old, traditional compositions...

VM: There are many old compositions...

ST: ...could you give a few examples?

VM: Yes, such as

rājā rāmacandra caṛhayo hai trikūṭa para,
laṅkā gaṛha ḍagamagāta jabahi bamba bājai;
sravana kanaka ṭaṅka para rāvaṇa ghana megha nāda,
kumbha-karaṇa raṇa bidāri, deva gagana bājai.

> King Rāmacandra has advanced upon three peaks,
> he went to the fort of Laṅkā, as the drum plays;
> hearing the howl of Rāvaṇa, the loud noise of dark clouds,
> the pot-eared one (i.e. brother of Rāvaṇa) breaks
> the battle-field, the heaven of the gods resounds.

This kind of *dhrupada* is sung in rāga Bihāga. There are many more, very old *dhrupadas*:

> *naye ho khilāṛī, bhaye ho rasiyā, aṅgiyā raṅga se bhijā;*
> *gārī dū̃gī, phẽṭa deya rākhū̃gī, jāya kahū̃gī*
> *jasodā ke dvāra, kānha mero aṅgiyā raṅga se bhijā.*
>
> The young playful one (sings) Holi songs, the limbs soaked with color;
> I will speak bad words (and) keep the waistband as a gift, I will rejoice at Yaśodā's door - Kānha has smeared my limbs with color.

ST: The traditional repertoire apart, you composed many of your own *dhrupadas* on the basis of the devotional poetry of Vraja…

VM: Yes, I have created many compositions. Many of these compositions I have constructed on the basis of Svāmī Haridāsa's poetry, for example

> *nīla lāla gaura ke dhyāna baiṭhe śrī kuñjabihārī;*
> *jyaũ-jyaũ sukha cāhata nāhī̃, tyaũ-tyaũ dukha hota bhārī;*
> *arabarāī pragaṭa bhaī ju, sukha bahuta bhayau hiyā rī;*
> *śrīharidāsa ke svāmī śyāmā karo manuhārī.*
>
> The blue darling, adored by the fair one, there sits Kuñjabihārī;
> just as one does not desire happiness, thus the burden of sorrow was heavy;
> confusion arouse, much joy arouse in the heart;
> Haridāsa's Lord Śyāmā bestows conciliation.

There are many compositions like this one which I have set to rāga Naṭa-Bhairava, and I have composed *dhrupadas* in many more *rāgas*…

ST: Which rôle does the *dhrupada* verse play in the Darbhangā tradition?

VM: There are many *dhrupada* verses in the Darbhangā *gharāna*, for example…

ST: Yes, but are they given special weight in performance?

VM: Of course they are given predominance, as the name of God is mentioned in them in various ways, like

pāra brahma parameśvara alakha nirañjana
avigati avināśī narahari nārāyaṇa narottama;
dīnanātha dayālu dāmodara madhusūdana cakra
pāṇi banavārī govaradhanadhārī hṛda siddha
puruṣottama.

Beyond Brahma, the supreme Lord Śiva,
imperceptible, the ultimate being, omnipresent,
indestructible - Narahari Nārāyaṇa Narottama;
O protector of the poor, merciful one -
Dāmodara, destroyer of Madhu, (bearing) the
discus in his hand, beautifully adorned, holder
of mount Govardhana, accomplished in the
heart - the supreme being.

This *dhrupada* is sung in rāga Kalyāṇa, it is a very old composition. There are also many compositions in Sanskrit, such as

praṇayam raghukula naṃda namo viśveśvaram
hari śivā rāmo maheśvaram,
śaṅkha dharata jaṭā dharata triśūla dharata
hari śivā rāmo maheśvaraṃ praṇayam.

Salutation to the joy of the Raghu family.
Viśveśvara
Hari Śiva Rāma Maheśvara,
bearing the conch, wearing matted hair, bearing
the trident,
salutation to Hari Śiva Rāma Maheśvara.

There are many more verses:

bhora bhuvara tāva komala padaṃ jajugam
bhaja vikalpaṃ cita kale bhoḥ,
yadukulottama dharā dṛga svara muṇijana
dṛga sakala so priyadāe
gaṇikānaṃda karā calā tanāe
hṛdae sukha dā.

O mightiest of the three worlds, pleasing and victorious one,
having manifold forms, o excellent one;
best of the Yadu family, supporter, knowing the gods and saints,
o dear one, bestower of bliss, giving joy to the heart.

ST: Compositions apart, what are the characteristic features of *ālāpa/nom tom* in Darbhangā style?

VM: *Ālāpa* is being sung in four stages, and their characteristic feature is the use of *mīḍa* and *gamaka*. In the four stages of *ālāpa*, there is much execution of *gamaka* and variations based on the increase of tempo.

ST: What techniques do you primarily employ in *layakārī*? Do the *layakārīs* include pre-composed sections?

VM: Yes, first one sings the *asthāyī*, thereafter the *antarā* and then *saṃcārī-ābhoga*. After singing *ālāpa* in four stages, the composition will be sung, followed by *duguna*, *tiguna*, *chahguna*, *aṭhguna*; in this way, the performance proceeds.

ST: That means, first the pre-composed sections are sung…

VM: Yes.

ST: …and thereafter…

VM: Thereafter, we sing variations according to our own invention (*upaja*). This goes alongwith tempo variations of which there are many types: increase by one and a quarter (*savāī*), increase by one and a half (*ḍauṛhā*), break-ups; producing all types of variation, and *tihāīs*, too, are sung in these progressions.

ST: The pre-composed sections are sung in teaching, in the class…

VM: Yes, they are sung in the class.

ST: …do you also employ them on the concert stage?

VM: Yes, they occur also in concert performances. First, *ālāpa* is sung in four stages, then the *dhrupada*, its *asthāyī* and *antarā*, then *duguna*, then *tiguna*, then *cauguna* - in this way. This is followed by *layakārī* improvisations, *upaja*, tempo variations, manifold types of improvisation, variation in one and a quarter of the speed (*savāī*), variation in one and a half of the speed (*ḍauṛhā*), varying break-ups, and *duguna*, *tiguna*, *cauguna* - all kinds of variation will be carried out.

ST: And *tihāīs*, too, occur frequently…

VM: *Tihāīs*, too, occur in many varieties.

ST: Frequent use of *tihāīs* is one of the most characteristic features of improvisation in Darbhangā style. Could you say more about this?

VM: In preparing *tihāīs*, it is important that the arrangement of the variation is properly calculated. It is necessary to sing the *tihāīs* on the basis of prior calculation; it should not happen like this that two components of the *tihāī* come out and the third one gets lost, neither in *dhrupada* nor in *dhamāra*. In this way, there must be exactly three *tihāī* segments. The calculation which underlies the variations is based on control, strict control.

ST: From your point of view, which are the main features that distinguish *dhrupada* from *khyāla*?

VM: *Khyāla* and *dhrupada* differ from each other very much. This (i.e. *dhrupada*) is an ancient singing style in which there is more *mīṁḍa*, *gamaka*, *duguna*, *tiguna*, *cauguna*. Embellishments like *mūrkhī*, *mūrcchanā*, *thiraka* and so forth are not allowed in *dhrupada*. The ancient singing style is simple and straightforward, just as when I am sitting in the temple, adoring and performing worship of the deity - like this it has to be. If there are embellishments such as *khanaka*, *mūrkhī*, or *mūrcchanā*, then the method and singing style are entirely different. In *dhrupada*, the progression is absolutely straightforward and plain. In *khyāla*, one sings *khanaka*, *mūrkhī*, *mūrcchanā*, *tāna*, *thiraka* etc. - if one would apply all these to *dhrupada* then the *dhrupada* cannot be accepted as being correctly performed.

ST: As we all know, *dhrupada* has become a rare genre within the tradition of Hindustānī classical music. On the other hand, the public has shown increasing interest in *dhrupada* over the past 20 to 25 years. What is your opinion as to the future of *dhrupada*? Do you think the genre will be dead one day or…

VM: No, it will not die, it will be preserved in the *gharānās* - whatever exists in such family traditions, the people of the respective tradition will take every care to ensure its preservation. The public may behave differently; nowadays, the children go more often to the cinema and listen to recordings - so these people are characterized by the narrowness of their surroundings. *Dhrupada* is a very ancient singing style, so it is more appealing to older people. Its predominant features are the sound, the *tāla*, the tempo, the *rāga* - all these are exposed in the performance. In the cinema, on the other hand, everything is cut into small pieces which are put together one by one. That is why its form is so narrow, but the people like more these narrow things, this is natural.

ST: How would you characterize the rôle of *dhrupada* in the context of the cultural tradition of Vraja?

VM: Here in the tradition of Vraja, too, *dhrupada* and *dhamāra* proceed on their way. Bābā Svāmī Haridāsa was from here, and what exists here is a different style of *dhrupada* which is called *havelī saṃgīta*. The characteristic feature of *havelī saṃgīta* is the predominance of the verse. Everyone sings and plays the verses of the *aṣṭachāpa* poets. In this style, people sing less *mīḍa*, and they do not perform too many *layakārīs* either. The word is of utmost significance, the texts are very long; they are set to the metric cycles in *dhrupada* and *dhamāra*, but the method is entirely different. However, this style, too, deserves respect; it has been there since there has been music in Vraja, and it is called *havelī saṃgīta*.

ST: You have now been teaching here in Vrindaban for about ten or fifteen years, and many talented students emerged from your *dhrupada* school...

VM: Yes, I am teaching here in Jaya Siṃha Gherā since about fifteen years. We have a Gurukula, an institution whose director is Shrivatsa Goswami-jī; he maintains it. So there are now about ten good students. The students from here are excellent indeed; nowadays, they are all making themselves known. Their names are also worthy of record. Among the disciples, there are Sukhdev Caturvedi, Brijbhushan Goswami, Mukesh Kaushik, Radha Govind Das, Tarun Krishna Das, Ajit Candradar, Vishnu from Nepal, and together with these people, Selina-jī is taking training in *dhrupada*, furthermore Punit Goswami, Amelia Cuni from Germany and Peter Müller from Berlin, and many other people lern *dhrupada* here. There is Shyamdas from America who took also lessons in music here...And *dhrupada-dhamāra* flourish and spread well; supported by Shrivatsa Goswami, *dhrupada* extends very successfully. I, too, devote my time, and in Vraja, Rādhārānī has taken hold of me, so that now I am taking care of the diffusion of *dhrupada* here.

ST: In conclusion, what do you think about the rôle of the Gurukula at Śrī Caitanya Prema Samsthāna in the context of the efforts to preserve and promote the classical *dhrupada* genre?

VM: The institution is of great benefit for many people, and *dhrupada* is spreading to a great extent. Shrivatsa-jī makes many efforts for this cause; he is attached to it with heart, soul and material resources, and it is by his kindness and under his patronage that *dhrupada* proceeds on its way.

(interview and translation: Selina Thielemann)

INTERVIEW WITH MUKESH KAUSHIK

Mukesh Kaushik, senior disciple of Pt. Vidur Mallik at the Vraja Kalā Gurukula at Śrī Caitanya Prema Samsthana in Vrindaban, belongs to a family of temple musicians of the *havelī saṃgīta* tradition of the Vallabha Sampradāya in Vraja. His grandfather, Shri Swami Ganeshilal-jī Kaushik, was a renowned temple singer hailing from Parasauli near Govardhan, and Mukesh Kaushik's father, Shri Haribabu Kaushik, too, is a much-respected performer of *havelī saṃgīta* style. Mukesh Kaushik received his first musical training from Pt. Lakshman Prasad Caube in Mathura before joining the Vraja Kalā Gurukula some years ago to continue his musical education in *dhrupada* style under the guidance of Pt. Vidur Mallik of the Darbhangā tradition of *dhrupada*. Besides, Mukesh Kaushik holds a M.A. degree in Hindi and is deeply interested in the literary and poetic traditions of Vraja. He is currently studying for his M.A. degree in music, and performs regularly with All India Radio in Mathura.

The interview was conducted at Śrī Caitanya Prema Samsthana, Vrindaban, on September 11 and 14, 1995.

Selina Thielemann: Mukesh-jī, would you briefly describe your own carrier and musical tradition?

Mukesh Kaushik: At first, I took my musical instruction from Pt. Lakshman Prasad Caube in Mathura. In the beginning, he taught me the *alaṃkāras*: the twenty *alaṃkāras* of Bhātkhaṇḍe's system; after this, he taught the ten *ṭhāṭhas* respectively the *rāgas*. Thereafter *sargam*, *choṭā khyāla* and *lakṣargīta*; *baṛā khyāla*, *dhrupada* and *dhamāra* - this is the method according to which he taught and which is in accordance with Bhātkhaṇḍe's method. Afterwards I received instruction from my respected *gurujī*, Shri Vidur Mallik. His distinctive factor was the Darbhangā tradition to which he belongs. The Darbhangā *gharānā* and Bhātkhaṇḍe are absolutely different from each other: in Bhātkhaṇḍe's books, above, the notation is given and one sings while reading the syllables, whereas the Darbhangā *gharānā* has its own distinct style as we learn while sitting before our *gurujī*. There is no notation, nothing pre-composed, and we learn by copying the compositions as the teacher tells us. The characteristic features of our Darbhangā *gharānā* are the *nom tom* and the predominance of *layakārī*. The *ālāpa* consists of four stages: the first one in slow tempo, then a second *ālāpa* follows in fast tempo, and thereafter a third and fourth stage are performed. After this, the composition starts on the basis of a text. The verses of the Darbhangā *gharānā*, too, differ from our verses. The special characteristic is that *nom tom* and *layakārī* play a predominant rôle; the words and *sāhitya* (text) lose in their weight.

ST: Could you explain the *havelī saṃgīta* tradition in general and the rôle of *dhrupada* within this tradition in particular?

MK: It is said that in ancient times, the people practiced tyrrany in the temples, and Muslims as well as people belonging to all casts had access to our Vallabhakula temples. Our *ācāryas* (religious leaders) disliked this; so they constructed their own *havelī* type houses, i.e. temples. They had only one type of temple, called *havelī*. We say '*havelī*' for old houses. In these grand and ancient mansions, they performed their own worship and service. That is how the term '*havelī saṃgīta*' is derived. *Havelī saṃgīta* originated in Gujarat where the temples are called '*havelī*', and our *havelī saṃgīta* tradition of Vraja is derived from that tradition. In *havelī saṃgīta*, the underlying mood, the *bhāva* is the most important and dominating feature. *Havelī saṃgīta* has become a prominent aspect of our Vraja; it is the specialty of Vraja, and Vraja has done much for the sake of *havelī saṃgīta* as it would probably not have been possible in any other region. - In *havelī saṃgīta*, the verse, the word is most important; its literature is the prominent feature. Every single word is taken from a special and very beautiful vocabulary, thus *māī tero cirajīvo gopāla* when the Lord says to his mother, as we would say 'mother, may your son enjoy long life'. So whatsoever works we perform, whatever we do, we perform it for the Lord through the verses.

ST: And which rôle does *dhrupada* play in *havelī saṃgīta*?

MK: The *dhrupada* of *havelī saṃgīta* does not have a special *layakārī* section, nor is it preceded by *ālāpa*; only the *rāga* is introduced in the beginning, during the first stage. *Havelī dhrupada* is sung in four sections - this much is definite that the *dhrupada* contains always four sections.

ST: Can you say something about the similiarities and differences between classical *dhrupada* and temple *dhrupada*?

MK: They do differ from each other. The main difference is that we sing the compositions of classical *dhrupada* in two sections, and the distinctive criteria is the fact that, in classical music, the text plays a subordinate rôle. The classical *dhrupada* is not as prominent as the *dhrupada* of *havelī saṃgīta* because, in classical *dhrupada*, *layakārī* and musical composition are predominant - everything is predominant except the text. In our Vraja culture, on the other hand, in *havelī saṃgīta*, only the verses and the feelings evoked through them, *pada* and *bhāva*, are of significance. That is why the two traditions differ so much from each other. In our *havelī saṃgīta* tradition, we have four sections: *sthāyī*, *antarā*, *saṃcārī* and *ābhoga*, but the *dhrupada* of classical music consists of *sthāyī* and *antarā* only.

ST: Sometimes, *saṃcārī-ābhoga* are also sung…

MK: Somtimes, *saṃcārī-ābhoga* are found in the verses, but there is no certainty as to whether or not *saṃcārī* and *ābhoga* would be performed. In *havelī saṃgīta*, however, it is certain.

ST: Sometimes, *saṃcārī* and *ābhoga* are there in the verses but their melodies have been forgotten.

MK: That is because it takes so much time to perform *layakārīs* and *nom tom*; the *ālāpa* in four stages takes half an hour, then another half an hour for improvisation - who will listen to all this.

ST: This is true. - Would you like to describe, from your point of view, the underlying mood, the *bhāva* of classical *dhrupada*?

MK: In India, prominence is generally given to classical music. Within classical music, *dhrupada* occupies its own specific place. Many people sing *khyāla*; following the *dhrupada* tradition of classical music is very tough. I think that *dhrupada* - *dhruva pada*, the fixed verse- maintains a separate position. In classical *dhrupada* , we start with *ālāpa*; after *ālāpa*, we sing the composition. Our Darbhangā *gharānā* has its own distinct repertoire of compositions, and these compositions have their own characteristics and strength. Then we perform the *layakārīs* that represent the predominant feature of Darbhangā style. The Dagar *gharānā* gives predominance to the *svaras*, not to the *layakārīs* - I have much respect for their method, but they do not ascribe that much importance to improvisation as we do in our Darbhangā *gharānā*. And whenever *layakārīs* are there, their skills will have been specially acquired in our *dhrupada* tradition.

ST: How is *dhrupada* perceived in performance and what features are given priority in performance - is it to render *dhrupada* with devotion, or to display one's musical skills in improvisation, or other?

MK: Selina-jī, it is so that in classical *dhrupada* everything plays its own distinct rôle. First of all, there is the *nom tom*, the soul of *dhrupada*. The most significant characteristic of classical *dhrupada* is its *ālāpa-nom tom*. In the temple music tradition, the typical ascending and descending phrases of the *rāga* are sung straight, followed by the *dhrupada*, but in classical music, the *nom tom* is very necessary. That is why I am saying that everything requires its own distinct treatment, but the treatment of the *ālāpa* is most important. Thereafter, the composition - the composition, too, has to be rendered properly, with pure *svaras*. And after this, the *layakārīs* that maintain their own distinct requirements as well. Actually, all three components are significant; only then we can speak of classical *dhrupada*, not otherwise. If we have *dhrupada*, then the *nom tom* is also necessary, and the *ālāpa* is necessary, and the composition and *layakārī* - all three of them. Suppose we observe the same for *havelī saṃgīta*, then what would be the difference between *havelī saṃgīta* and classical music? It is this very feature which makes the difference: that there (in *havelī saṃgīta*) only ascent and descent are given and thereafter the verse is sung straight, besides there is nothing else. And here (in classical *dhrupada*), first there is the *nom tom*: in which the *rāga* is unfolded to its full shape in its ascending and descending movements; then the composition is rendered, followed by its *layakārīs* and *bāṃṭa* (divisions) within, which demand a fair amount of recollection. If *dhrupada* is included in classical music, then it must be just like this, I think. Only then it becomes classical *dhrupada*, not in any other way.

ST: What syllables do you use in *nom tom*. Does the '*nom tom*' sound also occur?

MK: Yes, '*nom tom*' is there, *rī tā nā nā nom*, *tā nā nā nā nom*. *rī tā nā nā nom*. Strictly speaking, it is *these* syllables that must be used. In many cases, a '*taũ*' sound occurs, but this is wrong. In my eyes, it must be exactly *tā nā nā nā*, *rī tā nā nā*. I remember an old story saying that there were two sisters named Tānānānā and Rītānānā. Once, when Tānasena sang at Akbar's court, the king requested him to sing rāga Dīpaka [a *rāga* associated with fire]. It was very hot, so Tānasena objected, arguing how he could sing rāga Dīpaka in this heat. But since it was the order of the king, Tānasena could not refuse, and he sang rāga Dīpaka in spite of the heat. Tānasena rendered rāga Dīpaka very beautifully, but when he dah finished his performance, he suffered very much from the heat - his feet were swollen and he felt very ill. Thus, it is said that he came to Vraja, to Mathura. There were two sisters, water-carriers, who saw Tānasena in his miserable condition lying under a tree. To produce as much water as possible, both sisters gave a very beautiful performance of rāga Megha-Malhāra [*rāgas* associated with clouds and rains] on account of which it started to rain. The heavy rains cooled Tānasena's limbs and he recovered. Then Tānasena called the two sisters and asked their names: 'Tānā' answered one, 'Rīnānā' the other. Hearing this, Tānasena said: 'I give you word that from today, your names shall be sung in *dhrupada* first of all, in *nom tom*: *tā nā nā nā*, *rī tā nā nā*'. So that is why the utilization of the syllables *tā nā nā nā*, *rī tā nā nā* is very necessary. And this is exactly what the great scholars say: that the *nom tom* is based on the syllables *tā nā nā nā*, *rī nā nā nā*.

ST: Could you repeat again the names of the two sisters?

MK: Tānānānā - something made of 'tānā'. They had some name like this, derived from 'tānā' - I do not remember exactly, I read this story in a book.

ST: In classical *dhrupada*, how much importance is given to the text, to the verse?

MK: In classical music - well, I will tell you from my point of view that three things have to be clear. I said this before and I shall say it now again that all three of them must be given prominence in their own way: first, the *nom tom* has to be clear and properly executed, second, the composition and third, improvisation. But I know some good singers who would say that only *nom tom* and improvisation are predominant because the composition is not. In my eyes, this is not correct; I think that just as beautiful as your *nom tom* and *layakārīs* are, your verse has to be. Basically, it is like this.

ST: On the other hand, how are the verses treated in *havelī saṃgīta*, i.e. in *havelī dhrupada*?

MK: In *havelī dhrupada*, there is no *nom tom*; only the ascending and descending phrases of the *rāga* are given. Whatever *rāga* you take, you have to just present ascent, descent and the characteristic phrases in order to identify the *rāga*. Thereafter, the verse and its underlying mood are predominant. Whatever verse is sung, it will depend upon the time of the day. Thus, when the deity is woken up, an appropriate verse will be rendered such as *jagiye gopāla lāla*-'darling Gopāla wakes up' or *āge gāye pāche gāye ita gāye uta gāye*-'cows ahead and behind, here and there'. Whatever happens, the verse will refer to the respective time. Again, when the time of *vyālū* (evening meal) has come, verses like *bālamohana jū karata vyālū*-'Bālamohana takes his evening meal' or *kaleu ko chagana makkhana pyāre lāla kī jiye kalevā*-'beloved Lāla tastes the butter for his meal' are sung - each time division of the day has its own verses. This is the specialty of *havelī saṃgīta*; the Gujarati people were very careful about it and this practice has been maintained from ancient times to the present day. Thus, the *havelī saṃgīta kīrtana* is continued in the temples. *Kīrtana* is the second form of *havelī saṃgīta* which was already practiced in the ancient temples: sitting in the temple and performing devotional songs to the accompaniment of *jhānjha* (cymbals) and *tablā*. When the shrine of the deity is opened for *darśana* [i.e. when the deity can be seen and worshiped], verses appropriate to the respective time of the day are rendered: at *sandhyā* (twilight) an evening verse, in the morning a morning verse, in the afternoon an afternoon verse - whatever is sung, the time will be observed.

ST: This is not the case in classical *dhrupada*…

MK: It is not like this in classical *dhrupada*. There, the *nom tom* predominates.

ST: The verses are not dependent upon the time of the day…

MK: There is no dependance upon time…

ST: …nor upon seasons.

MK: No, Holi verses are being sung in *dhamāra* in the month of Śrāvana [July-August], whereas in *havelī saṃgīta* it is definite that *dhamāra* is sung during the season of Holi, but there are some verses for Śrāvana as well. But when Holi is going on…and the times must be observed, you have to see what the deity is doing - when he is taking food there are verses for that, when he goes to sleep there are the *śayana* ('resting') verses, for *utthāpana* (early afternoon) there are the *utthāpana* verses; everything is very clear.

ST: Being a member of both the *havelī saṃgīta* tradition and the Darbhangā *gharānā*, you sing different repertoires of compositions - those learnt from our *gurujī*, Pt. Vidur Mallik, and those of *havelī saṃgīta*. Which rôle do the compositions of your own tradition play and what is the amount of your traditional compositions within your repertoire?

MK: As for my tradition, I belong to the Vallabhakula tradition. My grandfather, Shri Swami Ganeshilal-jī Kaushik, was a great artist of *havelī saṃgīta*, and the tradition is continued by my father. My grandfather sang *kīrtana* in a temple in Madras. He used to say that in our practice, the verses are sung for the sake of their *bhāva*, for the enjoyment of God. There is no such thing in the Darbhangā *gharānā*; here, we have *nom tom*, and the sound takes the predominant position. The Darbhangā tradition has its own separate literature. In Vraja literature, there are the verses for Holi and for *jhūlana* (swinging) and so on - for *jhūlana*, there are very beautiful verses such as *jhūliye braja rāja kuṅvara tara*-'the delighting prince of Vraja swings'. Thus, the concepts of our *havelī saṃgīta* and of the Darbhangā *gharānā* are very different from each other.

ST: To come back to classical *dhrupada*, could you explain, from the point of view of your *gharānā*, which vocal techniques you employ in *ālāpa*?

MK: In our *dhrupada* tradition, the first stage is very important. Whatever *rāga* you take, it has to be unfolded in the first stage. Thereafter, the second stage follows in *duguna*, then the third and fourth stages. There are four stages. - What was the question?

ST: Vocal techniques. *Gamaka* etc.

MK: In our tradition, there is nothing in the first stage, but in the other stages we use *gamaka* which is produced from the navel. This *gamaka*, produced from the navel, predominates in our style. In *dhrupada*, *gamaka* and *mīṅda* [a smooth glide] are very necessary; unless *gamaka* and *mīṅda* are there, the *dhrupada* will be incomplete. It is important to know which notes are the *vādī* (sonant) and the *samvādī* (consonant) of the *rāga* -in rāga Bhūpālī, for example, Ga is *vādī* and Dha is *samvādī*- and how much emphasis and breath is to be given to the *vādī* and to the *samvādī*; all this requires special attention. *Mīṅda* and *gamaka*, however, play the predominant rôle.

ST: Are there any other terms for voice techniques, *mīṅda* and *gamaka* apart?

MK: No, only *mīṅda* and *gamaka*. No other techniques are allowed - those can be performed in *khyāla* only.

ST: No, this is not what I mean. The Dagar *gharānā* has a list of ten vocal embellishments known as *svara-lakṣanas.*

MK: Which are these?

ST: There is *ākāra* in the beginning. Then the *ḍagara*, the characteristic phrases of the *rāga*...

MK: We too use *ākāra* in our tradition. To sing '*nāda brahma*' in *ākāra* is very important; our singers do that and I am also trying to do it. And thereafter, in our tradition, there has to be *mīṁḍa* and *gamaka* in the second stage. Both *gamaka* and *mīṁḍa* go together; they are very beautiful embellishments, and *dhrupada* will not live unless *mīṁḍa* and *gamaka* are there. All other types of ornamentation belong to *khyāla*, and in order to distinguish our style from *khyāla* style we need to use *gamaka* and *mīṁḍa.*

ST: What special techniques and types of *layakārī* do you employ in improvisation?

MK: In improvisation, we have also pre-composed portions; thus, we sing the composition, followed by *duguna*, *tiguna*, *cauguna* and *chahguna*. This is the pre-composed part, but thereafter, we follow the inspiration of our own mind in the performance of *bāṃṭa* (divisions). There are many varieties of *bāṃṭa*, and this is the distinct method of our tradition which distinguishes it from the Dagar *gharānā*. We make furthermore use of *tihāīs*. Most of these techniques exist in Dagar style as well, but *tiguna* and *tihāīs* which are specialties in our tradition - these I do not see in their method. They sing their compositions straight - I have listened to the recordings of the Gundechas, but I did not notice any *tiguna* or special *bāṃṭa* in their performance style. We sing the pre-composed sections straight - *duguna*, *tiguna*, *cauguna*, *chahguna*- and then straight our own improvisation. But we have *bāṃṭa* as well. *Bāṃṭa* is predominant; *duguna*, *tiguna* etc. everyone can sing, this is pre-defined work, but after this to perform *layakārīs* according to one's own inspiration, that is the special feature of our tradition.

ST: What features do you emphasize in practice and how much importance is given to the single components of the *dhrupada* performance?

MK: In the beginning, when I learnt from Pt. Lakshman Caturvedi, he gave me one guideline for practice: that one has to practice the *alaṃkāras* with open throat. For practicing Sa, one must fully open one's mouth. Nothing will work if the throat is closed: ah eh; only nā, ā - he told me to practice in *ākāra*. He said that the twenty *alaṃkāras* are the basic requirements: if you practice the twenty *alaṃkāras* in *ākāra* then this will be most useful for you. Furthermore, he taught to practice the *ṭhāṭhas* respectively *rāgas*, too, in *ākāra*. Yet there are many things in practice which are not generally known - thus, he taught us to observe the correct position of the mouth. He asked us to look into a mirror and to sing properly in a manner that the mouth is not opened in a wrong position, as this would not produce the proper *ākāra*. That is why he told us to practice in *ākāra* and to look into a mirror while practicing.

ST: How much time do you spend to practice *alamkāra* and the components of the composition?

MK: Actually, the perfection of the sound is of primary significance. The way the basis is developed, so everything on top will come out. If the basis is not good, then the things on top will not be particularly beautiful either. Thus my *gurujī* used to say. For the practice of *ālāpa*, for the perfection of the *svaras*, one has to sit for at least four or five hours every day. Thereafter composition etc. - give it one hour, but the most important thing is *svara*. It is through *svara-sādhanā* (accomplishment of the notes) that you sing well. For this, our *gurujī* used to tell us something else. Singing a few notes in *ākāra*, he asked 'which notes were these?'. So we said 'Gurujī, Ni Ri Ga'. In this way, he taught us children to understand the *svaras* - asking in *ākāra* which note is this, and we, small as we were, had to answer him. Therefore I think it is very important to practice in *ākāra*.

ST: How would you characterize the special features of *dhrupada* in Darbhangā style?

MK: The specialties of the Darbhangā *gharānā* are their *ālāpa-nom tom* and their *layakārīs*. I feel particularly attracted by the special way in which this *gharānā* perform the *nom tom* which is being built up beautifully in four stages, and by the *bāṃṭa* executed in improvisation. These features are maintained as separate and distinct matters; through these, the *gharānā* maintains its own distinct place. The *layakārī* system of the Darbhangā *gharānā* is very skilfully developed and not to be found like this in other traditions. Thus, the Dagar *gharānā* does not have this system - their method has its own beauties, but the specialties of our Darbhangā *gharānā* are *layakārīs* and *nom tom*.

ST: Nowadays, *dhrupada* has become a rare genre within Hindustani classical music. What is your opinion as to the future of *dhrupada* and what should be done for the sake of this genre?

MK: Our much-respected music scholars say that *dhrupada* is very difficult. First of all there is *dhrupada*; *khyāla* follows afterwards: a good teacher will say that the practice of *dhrupada* preceds the practice of *khyāla*. And I think that now, *dhrupada* is proceeding on its way. In Vrindaban, we have a *dhrupada* tradition -the Darbhangā *gharānā*- which brings out a fair number of students; we have a great artist here, and *dhrupada* is the priceless treasure of our Vraja.

ST: The specialty of Vraja is *havelī dhrupada*. Now, since ten or fifteen years, in connection with the establishment of the Vraja Kalā Gurukula, classical *dhrupada*, too, has found its permanent place in Vraja. How would you characterize the rôle of the Gurukula with respect to efforts for the preservation of *dhrupada*, and what changes do you think have taken place with regard to classical *dhrupada* in the context of Vraja culture?

MK: I think that Śrī Caitanya Prema Saṃsthana is our Gurukula. Our Ācārya, Shri Shrivatsa Goswami, the director of Śrī Caitanya Prema Saṃsthana, has done very much for us and for our *gurujī*, maintaining the institution and creating ideal conditions for us students. This is great work, and I think that *dhrupada* is something so brilliant within the classical music tradition of our Vrindaban; such a tradition exists perhaps nowhere else, and it would be wrong to separate the name of *dhrupada* from Vrindaban.

(interview and translation: Selina Thielemann)

APPENDICES

Selected *dhrupada* compositions of the Darbhangā *gharānā*

The compositions are listed in alphabetical order according to *rāgas*:

rāga Abhogī Kānhaṛā - dhamāra
rāga Aḍānā - dhrupada in Sūlatāla
rāha Ahīra Bhairava - dhrupada in Cautāla
rāga Alaiyā Bilāvala - dhamāra
rāga Āsāvarī - dhrupada in Tīvrā tāla
rāga Bageśrī - dhrupada in Cautāla, dhamāra
rāga Basanta - dhrupada in Cautāla
rāga Bhairava - dhrupada in Sūlatāla
rāga Bhairavī - dhrupada in Jhapatāla
rāga Bhimapalasī - dhrupada in Cautāla, dhamāra, dhrupada in Sūlatāla
rāga Bhūpa Kalyāṇa - dhamāra, dhrupada in Sūlatāla
rāga Bhūpālī - dhrupada in Cautāla (*jhūṭī bāta sā̃cī kari*), dhrupada in Cautāla (*tū hī sūrya*), dhamāra
rāga Bihāga - dhrupada in Cautāla (*rājā rāmacandra*), dhrupada in Cautāla (*sīhara sīhara pavana calata*), dhamāra
rāga Darabārī Kānhaṛā - dhrupada in Cautāla (*aho rājā bīrama*), dhrupada in Cautāla (*banyau mora mukuṭa*)
rāga Deśa - dhrupada in Cautāla
rāga Deśī - dhrupada in Cautāla
rāga Gurjarī Toḍī - dhrupada in Cautāla
rāga Jaijaivantī - dhrupada in Cautāla, dhamāra
rāga Jayanta Malhāra - dhrupada in Cautāla, dhamāra
rāga Kalāvatī - dhrupada in Cautāla
rāga Kedāra - dhrupada in Cautāla
rāga Lalita - dhrupada in Cautāla, dhamāra
rāga Malakauñśa - dhamāra
rāga Mārvā - dhrupada in Cautāla
rāga Mulatānī - dhrupada in Sūlatāla
rāga Naṭa Bhairava - dhrupada in Cautāla
rāga Pūriyā Dhanāśrī - dhrupada in Jhapatāla
rāga Pūrvī - dhamāra
rāga Rageśrī - dhamāra
rāga Rāmakalī - dhrupada in Jhapatāla
rāga Śāḍava Basanta - dhamāra
rāga Śahānā - dhrupada in Cautāla, dhamāra

rāga Śaṅkaṛā - dhrupada in Cautāla (*gaurī pati viśvanātha*), dhrupada in Cautāla (*saṅkara hara mahādeva*), dhamāra
rāga Sindhūrā - dhamāra
rāga Yamana - dhrupada in Cautāla, dhamāra, dhrupada in Sūlatāla

rāga Abhogī Kānhaṛā - dhamāra

verse: Svāmī Haridāsa (*Kelimāla* 19)
composition: Vidur Mallik

दिन डफ-ताल बजावत गावत, भरत परस्पर छिन-छिन होरी ।
अति सुकुमार वदन श्रम बरसत, भले मिले (रसिक) किसोर-किसोरी ॥
बातनि बतबतात, राग हीं रमि रहे री, (इत-उत चाह चलत तकि खोरी) ।
(सुनि) श्रीहरिदास के स्वामी श्यामा, लता लपट कंचन की थोरी ॥

dina ḍapha-tāla bajāvata gāvata, bharata paraspara china-china horī.
ati sukumāra vadana śrama barasata, bhale mile (rasika) kisora-kisorī;
bātani batabatāta, rāga hī rami rahe rī, (ita-uta cāha calata taki khorī),
(suni) śrīharidāsa ke svāmī śyāmā, latā lapaṭa kañcana kī thorī.

Every day (they) play frame-drums and cymbals and sing, (they) colour each other at every moment in Holi;
Sweat drips from their extremely delicate bodies, Kisora and Kisaurī are well-met lovers;

They are talking and conversing, (the couple) are immersed in fun and frolic, when they see a sheltered place they go there with mutual desire;

Listen o Haridās, the slender golden vine clings to the dark *tamāla* tree.

(translation Ludmila Rosenstein)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyi										R	Ḍ	S	R
										di-	na	ḍa-	pha
G̲	G̲	R	RG̲	- M	R	S	SR	Ḍ	S	G̲	M	MS˙D	- D
tā-	la	ba-	ja		va-	ta	gā-	va-	ta	bha-	ra-	ta	pa-
D	D	M	G̲	G̲R	G̲	G̲M	R	S	S	/			
ra-	spa-	ra	chi-	na	chi-	na	ho-		rī	/			
antarā													
										G̲	M	MS˙D	D
										a-	ti	su-	ku-

DS·	-	S·	S·	R·	G̲·	R·S·	ˢ·R·	S·D	MM	G̲	M	Mˢ·D	DS·
mā-		ra	va-	da-	na	śrama	ba-	ra-	sa-ta	bha-	le	mi-	le
			(	R·G̲·	R·	S·	)						
			(	da-na	śra-	ma	)						
S·	S·	Ṣ·D	S·	DM	G̲	- M	R	-	S	/			
ki-	so-	ra	ki-	so-			rī			/			
samcāri										G̲	M	MS·D	D
										bā-	ta-	ni	ba-
D	M	M	G̲	- M	R	S	SRR	SḌ	Ḍ	S	-	R	-
tā-		ba-	tā-		ta		rā-		ga	hī		mē̃	
G̲	M	S·D	ˢ·D	- S·	D	- M	MD	MG̲	-	/			
ra-	mi		ra-		he		rī			/			
ābhoga										G̲	M	MS·D	D
										śrī-		ha-	ri-

DS·	S·	S·	R·	G̲·m·	R·	S·	S·R·	S·D	^{s}·D	DS·	-	-R·	G̲·R·
dā-	sa	ke	svā-		mi		śyā-	mā		la-	tā	-la-	pa-ṭa
R·m·r·	R·	S·	S·	D	M	G̲	G̲	M	RS	/			
kañ-	ca-	na	kī				tho-		nī	/			

rāga Aḍānā - dhrupada in Sūlatāla

verse: Bābā Svāmī Haridāsa Ḍāgura
composition: traditional

त्रिवेणि कालिंदी स्वरस्वती अरुण वसन और उजल वरण सोई गंगा ।
वेणी प्रवाह कटक्षी नैन तरणगनी नैन मीन लिये संगा ॥
तू ही तारण निस्तारण तू ही दुख सुख दरिद्र पाप कटंगा ।
इतनी विनती सुनें हरिदास ड़ागुर देव न सेवा शीश गंगा ॥

triveṇī kālindī svarasvatī aruṇa vasana aura ujala varaṇa soī gaṅgā,
veṇī pravāha kaṭakṣī naina taraṅganī naina mīna liye saṅgā;

tū hī tāraṇa nistāraṇa tū hī dukha sukha daridra pāpa kaṭaṅgā,
itanī vinatī sune haridāsa ḍāgura devā na sevā śīśa gaṅgā.

Triveṇī - Yamunā (and) Sarasvatī in red clothes, and the one in white is Gaṅgā;
(her) braided hair flows, the glances of (her) eyes are like waves, (her) eyes like fishes together.
You take us across and redeem us from worldly worries; you remove all pain and pleasure, poverty, sins and distray;
Listen, Haridāsa Ḍāgura - this much I bow my head, having no other service to give, o Gaṅgā.

1	2	3	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyī									
S˙	D	-	P	P	-	M	-	P	S˙
tri-	ve-		ṇī	kā-		li-		ndī	
M	P	N	G	-	M	R	-	S	-
sva-	ra-	sva-	tī						

S	R	M	P	D̲	D̲	N	-	S·	-
a-	ru-	ṇa	va-	sa-	na	au-		ra	
N	N	S·	S·	D̲	N̲	R·	-	S·	-
u-	ja-	la	va-	ra-	ṇa	so-		ī	
S·	-	S·	-	D̲	N̲	P	-	M	P
gaṅ-		gā							
antarā									
M	P	D̲	-	N̲	S·	-	S·	-	S·
ve-		ṇī		pra-	vā-		ha		ka-
S·	-	S·	-	-	S·	-	S·	N̲	S·
ṭa-		kṣī			nai-		na		ta-
D̲	-	N̲	N̲	P	-	P	-	-	-
ra-			ṅga-	nī					

M	-	P	D̲	-	N̲	-	S·	-	S·
nai-		na	mī-		na		li-		ye
G̲·	-	M·	-	R·	S·	D̲	-	N̲	-
saṅ-				gā					
samcāri									
D̲	-	D̲	-	N̲	-	P	-	P	-
tū		hī		tā-		ra-		ṇa	
G̲	-	G̲	G̲	R	-	S	-	S	-
tā-		rā-	ṇa	tū				hī	
-	S	G̲	M	D̲	D̲	D̲	N	S·	S·
	tū	hī	su-	kha	du-	kha	da-	ri-	dra
S·	-	S·	S·	R·	S·	D̲	-	N	-
pā-		pa	ka-	ṭaṅ-		ga			

ābhoga

-	S	G	M	D	D	N	-	S˙	S˙
	i-	ta-	nī	vi-	na-	ti		su-	ne
S˙	S˙	S˙	-	S˙	D	-	N	-	S˙
ha-	ri-	dā-		sa	ḍā-		gu-		ra
S˙	-	S˙	-	S˙	S˙	-	-	D	-
de-		vā		na	se-			vā	
M	-	D	S˙	-	-	D	N	M	P
śī-		śa	gaṅ-			gā			

rāga Ahīra Bhairava - dhrupada in Cautāla

composition: traditional

प्रथम मान ओंकार, देव मान महादेव, विद्य मान सरस्वती, नदि मान गंगा ।

गीत कोश गीता मानो. संगीत कोश चारण मानो. वाद्य मानो मृदंग. नृत्य मानो राम ॥

prathama māna oṃkāra, deva māna mahādeva, vidya māna sarasvatī, nadi māna gaṅgā/
gīta kośa gītā māno, saṃgīta kośa cāraṇa māno, vādya māno mṛdaṅga, nṛtya māno rāma //

First of all, respect the sound *om*; among the gods respect Śiva; among the learned respect Sarasvatī; among rivers respect the Gaṅgā;
in the treasury of songs respect the *Gītā*; among musicians respect the bard; among instruments respect the barrel-drum; respect the Lord among dancers.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
G	G	R	G	M	P	M	G	M	R	N	S
pra-	tha-	ma	mā-		na	oṃ-			kā-		ra

G	-	$\underline{R}$	G	M	P	D	D	^{n}P	M	G	$\underline{R}$
de-		va	mā-		na	ma-	hā-		de-		va
G	M	P	D	$\underline{N}$	P	$S^{\cdot}$	$S^{\cdot}$	$\underline{R}^{\cdot}$	$S^{\cdot}$	$S^{\cdot}$	-
							($\underline{N}$)				
vi-		dya	mā-		na	sa-	ra-	sva-		tī	
$S^{\cdot}$	$S^{\cdot}$	$\underline{N}$	D	P	M	G	-	M	$\underline{R}$	$\underset{\cdot}{\underline{N}}$	S
na-	di		mā-		na	gaṅ-			gā		
antarā											
G	M	P	D	$\underline{N}$	D	$S^{\cdot}$	$\underline{N}$	$\underline{R}^{\cdot}$	$S^{\cdot}$	-	$S^{\cdot}$
gī-		ta	ko-		śa	gī-		tā	mā-		no
$G^{\cdot}$	$G^{\cdot}$	$\underline{R}^{\cdot}$	$S^{\cdot}$	$\underline{N}$	D	$S^{\cdot}$	$\underline{N}$	D	P	M	G
saṃ-	gī-	ta	ko-		śa	cā-	ra-	ṇa	mā-		no
$\underline{R}$	G	M	P	D	$\underline{N}$	D	$\underline{N}$	$\underline{R}^{\cdot}$	$S^{\cdot}$	-	$S^{\cdot}$
vā-		dya	mā-		no	mṛ-			daṅ-		ga

Ṡ	-	N	D	P	M	G̀	-	M	R	N	S
nṛ-		tya	mā-		no	rā-			ma		

rāga Alaiyā Bilāvala - dhamāra

composition: traditional

अव कहौ कैसे उतरू पार नदिया गहरी ।
गहरी नदिया अगम वहत केवट सदा चतुराई ॥

aba kahau kaise utarū pāra nadiyā gaharī:
gaharī nadiyā agama bahata kevaṭa caturāī.

Say now, how will I descend to the low and swampy ground of the rivers -
they appear flowing; the boatman is always clever.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī													
										G	P	ps·D	N
										a-	ba	ka-	hau
S·	-	-	s·D	P	- D	N̲	D	P	MG	G	M	P	M
kai-							se			u-	ta	rū	
G	-	G	S	R	S	-	- Ṇ	R	S	/			
pā-		ra	na-	di-	yā		- ga-	ha-	rī	/			
antarā						.				- G	P	ps·D	N
										- ga-	ha-	rī	
- N	S·	S·	D	N̲	D^{p}	- P	M	G	G	G	R	G	P
- na-	di-	yā	a-	ga-	ma	ba-	ha-	ta	hai	ke-		va-	ṭa
				(	D^{p}	P	M	G	G	)			
				(	ma	ba-	ha-	ta	hai	)			

N	N	S·	N	S·D	s·P	GG	G	-	G	/	
sa-	dā					ca-tu-	rā-		ī	/	

rāga Āsāvarī - dhrupada in Tīvra tāla

composition: traditional

ए नंदलाल अति ही रसाल गोपी ग्वाल ।
अति मधुर स्वर बाजत हैं मंजीरा बाँसुरी कठताल ॥
श्री गुरु अक्षर गहन मही विचार ।
हित-चित दै गावे धरणी धर श्री बजावे ताल ॥

e nandalāla ati hī rasāla gopī gvāla /
ati madhura svara bājata haĩ mañjīrā bā̃surī kaṭhatāla //
śrī guru akṣara gahana mahī vicāra /
hita-cita dai gāve dharaṇī dhara śrī bajāve tāla //

O darling of Nanda, exceedingly sweet (and together with) the *gopīs* and the cowherds!
Cymbals, flute and beating sticks play very melodious tunes;
contemplate upon the imperishable and impenetrable Lord of the world;
it is of great benefit (when) the supporter of the world sings and Śrī plays the small cymbals.

1	2	3	4	5	6	7	1	2	3	4	5	6	7
×	·	·	2	·	3	·	×	·	·	2	·	3	·
sthāyī			D̲	M	P	S·	D̲	-	P	P	M	P	P
			e		nan-	da-	lā-		la	a-	ti	hī	ra-
G̲	-	G̲	G̲	-	R	-	R	-	S				
sā-		la	go-		pī		gvā-		la				
antarā												M	M
												a-	ti
M	M	P	D̲	D̲	D̲	-	S·	S·	S·	S·	-	S·	S·
ma-	dhu-	ra	sva-	ra	bā-		ja-	ta	haĩ	mañ-		jī-	rā

R˙	-	R˙	R˙	S˙	S˙	S˙	D̲	-	P	(D̲	M	P	S˙
bāṃ-		su-	rī		ka-	ṭha-	tā-		la	(e		nan-	da
saṃcārī													
M	M	M	P	-	P	P	D̲	D̲	P	M	P	G̲	-
śrī	gu-	ru	a-		kṣa-	ra	ga-	ha-	na	ma-	hī	vi-	
R	-	S											
cā-		ra											
ābhoga													
					M	M	M	P	P	D̲	-	D̲	-
					hi-	ta	ci-		ta	dai		gā-	
S˙	-	S˙	S˙	S˙	S˙	S˙	G̲˙	-	G̲˙	R˙	S˙	N̲	S˙
ve		dha-	ra-	ṇi	dha-	ra	śrī		ba-	jā-		ve	
D̲	-	P	(P	M	P	S˙	D̲						
tā-		la	(e		nan-	da	lā-						

rāga Bageśrī - dhrupada in Cautāla

composition: traditional

तू हो करुना निधान दिन बंधु सील सिंधु सीता पति राम चंद्र भक्तन पर दयावान ।
दायिक जीवन अनंत नासत भव द्वंद फंद पुर हूँ कारज विधान ।
दीजे निज पद सनेह कीजे सम हृदय गेह शरणागत पाहि माम ॥

tū ho karunā nidhāna dina bandhu sīla sindhu sītā pati rāma candra bhaktana para dayāvāna;
dāyika jīvana ananta nāsata bhava dvanda phanda pura hū̃ kāraja vidhāna;
dīje nija pada saneha kīje sama hṛdaya geha śaraṇāgata pāhi māma.

Thou art the treasury of mercy, the friend of the wretched, the ocean of moral conduct - o Lord Rāmacandra, lord of Sītā, beloved and merciful one;
giving endless life, destroying the snears of existence, fulfilling the constitution of the work;
bestow (upon me) the love of your feet, make my heart your home; I have come to seek refuge, do take care of me.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
$\dot{S}$	$\underline{N}$	D	M	D	$\underline{N}$	D	M	$\underline{G}$	R	S	S
tū		ho		ka-	ru-	nā		ni-	dhā-		na
S	$\underline{N}$	S	$\underline{N}$	$\underset{\cdot}{D}$	$\underset{\cdot}{D}$	M	-	$\underline{G}$	R	S	S
di-			na	ban-	dhu	sī-		la	si-		ndhu
$\underline{G}$	M	D	-	D	$\underline{N}$	D	M	$\underline{G}$	R	S	S
sī-		tā		pa-	ti	rā-		ma	ca-		ndra
$\dot{S}$	$\underline{N}$	D	M	D	$\underline{N}$	D	M	$\underline{G}$	R	S	S
bha-		kta-	na	pa-	ra	da-	yā-		vā-		na
antarā											
$\underline{G}$	M	D	$\underline{N}$	$\underline{N}^d$	$\underline{N}^d$	$\dot{S}$	$\dot{S}$	$\dot{S}$	$\dot{S}$	-	$\dot{S}$
dā-		yi-	ka	jī-		va-	na	a-	nan-		ta
$\dot{S}$	$\dot{M}$	$\underline{\dot{G}}$	$\dot{R}$	$\dot{S}$	$\dot{S}$	$\underline{N}$	$\dot{S}$	$\underline{N}$	D	M	M
nā-		sa-	ta	bha-	va	dva-		nda	pha-		nda

S·	N	D	M	D	N	D	M	G	R	S	S
pu-	ra	hū̃		kā-		ra-	ja	vi-	dhā-		na
samcārī											
G	M	D	-	N	N	D	DM	G	R	S	S
dī-		je		ni-	ja	pa-	da	sa-	ne-		ha
S	N	S	N	Ḍ	N	S	M	G	R	S	S
kī-		je	sa-		ma	hṛ-	da-	ya	ge-		ha
G	M	D	-	N	N	D	S·	S·	S·	-	S·
śa-	ra-	ṇā-		ga-	ta	pā-		hi	mā-		ma

rāga Bageśrī - dhamāra

verse: Svāmī Haridāsa (*Kelimāla* 12)

composition: Vidur Mallik

कुंजहिारी हौं तेरी वलाइ-लेऊ नीकै हौ गावत ।
राग-रागिनीन के-जूथ उपजावत ॥

तैसिये तैसी मिली जोरी प्रिया जू कौ मुख देखत चंद लजावत ।
श्रीहरिदास के स्वामी श्यामा-कुंजविहारी कौ नृत्य देखत काहि न भावत ॥

kuñjabihārī haũ terī balāi-leũ nīkai hau gāvata,
rāga-rāginīna ke-jūtha upajāvata;
taisiye taisī milī jorī priyā jū kau mukha dekhata canda lajāvata,
śrīharidāsa ke svāmī śyāmā-kuñjabihārī kau nṛtya dekhata kāhi na bhāvata.

Kuñjabihārī, I take an oath in your name, you sing beautifully;
(in your singing) *rāgas* and *rāginīs* are born;
in the same way the couple met, seeing the face of the beloved, the moon is put to shame;
who is not pleased to see the dance of Haridāsa's Lords Śyāmā and Kuñjabihārī.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										S˙	N̲	D^{p}	N̲
										kuñ-		ja-	bi-
^{n}D	-	M	G̲	-	R	SS	R	R	S	N̲	S	Ḍ	N̲
hā-		ī	haũ		te-	rī ba-	lā-	ī	le-	nī-		ke	hau
S	M	-	D	N̲	D	M	G̲	R	S	/			
gā-					va-		ta			/			
antarā										G̲	M	D	$\underline{N}^{d}$
										rā-	ga	rā-	gi-
S˙	S˙	S˙	M˙	G̲˙	R˙	S˙	S˙	N̲	D	/			
nī-	na	ke	jū-	tha	u-	pa-	jā-	va-	ta	/			
saṃcārī										G̲	M	D	N̲
										tai-	si-	ye	

D	-	M	G̲	-	R	S	R	S	S	Ṇ̲	S	Ḍ	Ṇ̲
tai-		sī	mi-		lī		jo-		rī	pri-	yā	jū	kau
S	M	-	D	N̲	D	MM	G̲	R	S	/			
mu-	kha		de-	kha	can-	da la-	jā-	va-	ta	/			
ābhoga										G̲	M	D	N̲D
										śrī-		ha-	ri-
S·	S·	S·	M·	G̲·	R·	S·	S·R·	N̲	D	D	N̲	S·	M·
dā-	sa	ke	svā-		mī		śyā-	mā		kuñ-		ja-	bi-
G̲·	R·	S·	N̲	D	D	N̲	D	D	M	G̲	M	D	N̲D
hā-	rī	kau	nṛ-		tya	de-	kha-	ta		kā-		hi	na
S·	N̲	D	M	PD	G̲	-	R	-	S	/			
bhā-					va-		ta			/			

rāga Basanta - dhrupada in Cautāla

verse: Sūradāsa

composition: Vidur Mallik

बैंठे ब्रज राज कुँवर प्यारी संग जमुना तीर सीतल बयार सखी मंद मंद आवे ।
अति उदार बैजन्ती श्याम अंग शोभा देत भुज परस्पर कंठ मेल बिहँसि बिहँसि गावे ॥
झीने पट दुपट्ट देह प्रीतम सों अति सनेह गौर श्याम अभिराम मन-मथ लजावे ।
सूर श्याम मदन मोहन मोहनी सें बने दोऊ रहसि रहसि अंग अंग अरगजा लगाये ॥

baiṭhe braja rāja kuñvara pyārī saṅga jamunā tīra sītala bayāra sakhī manda manda āve,
ati udāra baijantī śyāma aṅga śobhā deta bhuja paraspara kaṇṭha mela bihāsi bihāsi gāve;
jhīne paṭa dupaṭṭa deha prītama sõ ati saneha gaura śyāma abhirāma mana-matha lajāve,
sūra śyāma madana mohana mohanī se bane doū rahasi rahasi aṅga aṅga aragajā lagāye.

The prince of Vraja sits together with his beloved on Yamunā's bank; slowly-slowly, the cool breeze is blowing.
A very large flower garland adds beauty to (his) dark limbs; arms around each other's neck, they laugh as they sing.

(Her) body in thin clothes, (she shows) much affection for the beloved; the charming fair and dark one make the enchanter of the hearts (Kāmadeva) feel ashamed.

Sūra (says) the dark Madana Mohana with his magic of illusion has become two; there is a secret in each (of their) limbs besmeared with *aragajā*.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
S·	N	D̲	P	P	P	M'	G	G	M'	D̲	N
bai-		ṭhe		bra-	ja	rā-		ja	kuñ-	va-	ra
S·	N	D̲	P	-	P	M'	G	R̲	S	S	S
pyā-		rī	saṅ-		ga	ja-	mu-	nā	tī-		ra
S	M	M	M	M	-	G	-	G	M'	D̲	N
sī-		ta-	la	ba-		yā-		ra	sa-		khī
S·	N	D̲	P	-	m'G	M'	G	M'G	R̲	N	S·
ma-		nda	man-		da	ā-				ve	

antarā											
M'	M'G	G	M'	D̲	M'D̲	S˙	-	-	S˙	S˙	-
a-	ti	u-	dā-		ra	bai-			jan-	ti	
N	-	R̲˙	G˙	-	R̲˙	M'˙G˙	-R̲˙	S˙	S˙	-	S˙
śyā-		ma	aṅ-		ga	śo-		bhā	de-		ta
S˙	N	D̲	P	P	P	M'	P	P	m'G	-	R̲
bhu-	ja	pa-	ra-	spa-	ra	ka-		ṇṭha	me-		la
S˙	N	D̲	P	P	P	M'	G	M'	D̲	N	ND̲N
bi-	hã-	si	bi-	hã-	si	gā-			ve		
samcārī											
S˙	N	D̲	P	-	P	P	M'	P	M'	G	G
jhī-		ne	pa-		ṭa	du-	pa-	ṭṭa	de-		ha
G	N	N	D̲	P	-	M'	M'	G	GR̲	S	S
prī-		ta-	ma	sõ		a-	ti	sa-	ne-		ha
S	-	S	M	-	G	M	M	G	M'	D̲	N
gau-		ra	śyā-		ma	a-	bhi-		rā-		ma

S·	N	D̲	P	-	P	M'	G	M'	D̲	N	S·
ma-	na	ma-	tha		la-	jā-			ve		
ābhoga											
G	-	G	M'	D̲	M'D̲	S·	S·	S·	S·	S·	S·
sū-		ra	śyā-		ma	ma-	da-	na	mo-	ha-	na
N	-	R̲·	G·	- R̲·	G·	M'·G·	G·R̲·	S·	S·	-	S·
mo-		ha-	nī		se	ba-	ne		do-		ū
S·	N	D̲	P	P	P	M'	- G	P	M'	G	G
ra-	ha-	si	ra-	ha-	si	a-		ṅga	a-		ṅga
S·	N	D̲	P	-	P	M'	G	-	M'	D̲	N(s·)
a-	ra-	ga-	jā		la-	gā-			ye		

rāga Bhairava - dhrupada in Sūlatāla

composition: traditional

नारायण हरि तू करतार जग पालन हार ।

तू ही आदि अंत तू करतार निरंजन निराकार ॥

nārāyaṇa hari tū karatāra jaga pālana hāra /
tū hī ādi anta tū karatāra nirañjana nirākāra //

Nārāyaṇa Hari, thou art the creator, the world's protecting garland;
thou art the beginning and end, thou art the creator, the pure one, the formless one.

1	2	3	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyi									
D̲	-	P	-	M	M	R̲	R̲	S	S
nā-		rā-		ya-	ṇa	ha-	ri	tu-	ma
D̲̣	-	Ṇ	S	R̲	-	-	S	S	S
hī		ka-	ra-	tā-			ra	ja-	ga

G	M	P	D̲	N	D̲	P	M	R̲	S
pā-		la-	na	hā-					ra
a̲n̲t̲a̲r̲ā̲									
M	-	P	-	D̲	-	N	S·	-	S·
tū		hī		ā-		di	a-		nta
D̲	-	N	S·	R̲·	S·	N	D̲	P	P
tū		ka-	ra-	tā-					ra
M	P	-	D̲	-	N	S·	S·	-	-
ni-	rañ-		ja-		na	ni-	rā-		
S·	N	D̲	P	M	G	R̲	-	S	-
kā-								ra	

rāga Bhairavī - dhrupada in Jhapatāla

composition: traditional

दयानी भवानी महावाक्य वानी सुर नर मुनि जन मानी सकल बुध ज्ञानी ।
जग-जननि जग-जानी महिषासुर मर्दिनी ज्वाला मुखी चंडी अमर पद दानी ॥

dayānī bhavānī mahāvākya vānī sura nara muni jana mānī sakala budha jñānī /
jaga-janani jaga-jānī mahiṣāsura mardinī jvālā mukhī caṇḍī amara pada dānī //

O Bhavānī, merciful one, supreme utterance of speech, honored by gods, men and sages, who possesses all wisdom: o mother of the world, famous one, destroyer of the buffalo-demon, o Caṇḍī with a face of light, who bestows eternal refuge.

1	2	3	4	5	6	7	8	9	10
×	.	2	.	.	o	.	3	.	.
sthāyī				R·	S·N	S·	D	P	D
				da-	yā-		nī		bha-
S·	-	S·	-	R·	S·N	S·	D	P	P
(R·	S·)								
vā-		nī		da-	yā-		nī		ma-
P	N	D	P	D	M	P	G	-	M
hā-		vā-		kya	vā-		nī		su-
P	N	D	P	M	G	M	R	-	S
ra	na-	ra	mu-	ni	ja-	na	mā-		nī
G·	G·	R·	G·	M·	R·	S·	D	P	(D
sa-	ka-	la	bu-	dha	jñā-		nī		(bha-

antarā

$\underline{G}$	M	$\underline{D}$	$\underline{D}$	$\underline{N}$	S·	$\underline{N}$	S·		S·
ja-	ga	ja-	na-	ni	ja-	ga	jā-		nī
$\underline{N}$	$\underline{N}$	S·	-	S·	$\underline{R}$·	S·	$\underline{D}$	P	P
ma-	hi-	ṣā-		su-	ra		mar-	di-	nī
$\underline{G}$·	-	$\underline{G}$·	-	M·	$\underline{R}$·	S·	$\underline{D}$	P	$\underline{D}$
jvā-		lā		mu-	khī		caṇ-		ḍī
P	$\underline{D}$	$\underline{N}$	S·	$\underline{R}$·	S·$\underline{N}$	S·	$\underline{D}$	P	($\underline{D}$
a-	ma-	ra	pa-	da	dā-		nī		(bha

rāga Bhimapalasī - dhrupada in Cautāla

composition: traditional

कासे काहूँ जिय की बात, ढीट लंगर छ्लीय श्याम ।

एक वार मोही टेर. कुंजन विच राखी घेर. रार करत वेर वेर. माखन दधि छिन खात ॥

kāse kāhū̃ jiya kī bāta, ḍhīṭa laṅgara chalīya śyāma:

eka bāra mohī ṭera. kuñjana vica rākhī ghera. rāra karata bera bera. mākhana dadhi china khāta.

To whom shall I tell the matter of (my) heart - rude and miscievious is the cheat Śyāma;

once he called (me) (in a) deluding (manner), keeping (me) close in the middle of the grove, time and again he quarrels (with me) (and) eats the butter and curd in a moment.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
P	N̲	Ṡ	N̲	D	P	G̲	M	G̲	R	S	S
kā-		se	kā-	hū̃		ji-	ya	kī	bā-		ta
·N̲	-	S	G̲	G̲	M	P	N̲	P	N̲	Ṡ	Ṡ
ḍhī-		ṭa	laṅ-	ga-	ra	cha-	lī-	ya	śyā-		ma

antarā											
P	M	P	G	-	M	P	N	P	N	S·	S·
e-		ka	bā-		ra	mo-		hī	ṭe-		ra
P	N	S·	G·	R·	S·	N	S·	N	D	P	P
kuñ-		ja-	na	vī-	ca	rā-		khī	ghe-		ra
P	M	P	G	G	M	P	N	P	N	S·	S·
rā-		ra	ka-	ra-	ta	be-		ra	be-		ra
S·	N	D	P	G	M	P	G	G	R	S	S
mā-		kha-	na	da-	dhi	chi-		na	khā-		ta

rāga Bhimapalasī - dhamāra

composition: traditional

मारत पिचकारी श्यामविहारी छिप-छिप मारत कुंजन वीच ।
मैं जमुना जल भरन जात रही, वीच में मिले कुमार कन्हाई ॥

mārata picakārī śyāmabihārī chipa chipa mārata kuñjana bīca;
maĩ jamunā jala bharana jāta rahī, bīca mẽ mile kumāra kanhāī.

Śyāmabihārī secretly shoots with the syringe in the middle of the grove;
I went to fill water from Yamunā, on the way, I met the prince Kanhāī.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī									- S	R	N̲	S	M
									- mā-	ra-	ta	pi-	ca-
M	-	M	G̲	S	G̲	P	G̲	R	S	P	N̲	S˙	G̲˙
kā-		rī	śyā-		ma-	bi-	hā-		rī	chi-	pa	chi-	pa
R˙	S˙	S˙	S˙	N̲	D	P	G̲	R	S	/			
mā-	ra-	ta	ku-		ñja-	na	bī-		ca	/			
antarā										P	M	P	N̲
										maĩ		ja-	mu-

Ṡ	-Ṡ	-Ṡ	P	N	Ṡ	Ġ	Ṙ	ND	DP	PM	P	G	M
nā	-ja-	-la	bha-	ra-	na	jā-	ta	ra-	hī	bī-		ca	mẽ
P	N	Ṡ	Ṡ	N	D	P	G	R	S	/			
mi-	le		ku-	mā-	ra	kan-	hā-		ī	/			

rāga Bhimapalasī - dhrupada in Sūlatāla

composition: traditional

शंभु हर रे गंगाधर रे कामद जन मन चिंता-मणि कल्पवृक्ष कामधेनु काम शिव पूरन कर रे ।
कर पर त्रिशूल तेरे लोचन रे माथा मतंग काली कटि अंबर रे नीलकंठ भस्म भूषण रे मणि गण मुकुट माला कर डमरू धर रे ॥

śambhu hara re gaṅgādhara re kāmada jana mana cintā-maṇi kalpavṛkṣa kāma śiva pūrana kara re /
kara para triśūla tere locana re māthā mataṅga kālī kaṭi ambara re nīlakanṭha bhasma bhūṣaṇa re maṇi gaṇa mukuṭa mālā kara ḍamarū dhara re //

O Hara, benevolent one, o supporter of the Gaṅgā, granting desires to the people, wish-granting jewel of thought, o Śiva who fulfills (all) desires;

the trident in (your) hand, your eyes and forehead a looming cloud, the waist covered with a dark cloth, blue-necked one, (besmeared with) ashes, adorned with multitudes of jewels, (wearing) a crown and garland, holding the pellet - drum in (your) hand.

1	2	3	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyi									
P	-	M	-	G	S	G	M	-	-
śam-		bhu		ha-	ra	re			
P	-	G	-	M	G	R	-	S	-
gaṅ-		gā-		dha-	ra	re			
N	-	S	G	G	G	R	S	N	-
kā-		ma-	da	ja-	na	ma-	na	cin-	

S	N̲	Ḍ	P.	P.	-	P.	N̲	-	N̲
tā-		ma-	ṇi	kal-		pa-	vṛ-		kṣa
S	-	S	G̲	S	G̲	M	-	M	G̲S
kā-		ma	dhe-		nu	kā-		ma	śi-va
P	N̲	D	P	M	P	G̲	S	N̲	S
pū-		ra-	na	ka-	ra	re			
antarā									
G̲	M	P	N̲	P	N̲	S·	S·	S·	S·
ka-	ra	pa-	ra	tri-	śū-		la	te-	re
N̲	-	S·	G̲·	R·	S·	N̲	D	P	-
lo-		ca-	na	re					
S·	N̲	D	P	P	-	M	M	-	M
mā-		thā	ma-	taṅ-		ga	kā-		li

$\underline{G}$	$\underline{G}$	$\underline{G}$	S	S	$\underline{G}$	M	-	-	-
ka-	ṭi	am-		ba-	ra	re			
$\underline{G}$	-	M	P	$\underline{N}$	P	$\underline{N}$	S˙	S˙	-
ni-		la-	kan-		ṭha	bha-		sma	
$\underline{N}$	-	S˙	$\underline{G}$˙	R˙	S˙	$\underline{N}$	D	P	-
bhū-		ṣa-	na	re					
S˙	$\underline{N}$	D	P	M	P	$\underline{G}$	-	M	P
ma-	ṇi	ga-	ṇa	mu-	ku-	ṭa		mā-	lā
S˙	$\underline{N}$	D	P	$\underline{G}$	-	M	$\underline{G}$	R	S
ka-	ra	ḍa-	ma-	rū		dha-	ra	re	

rāga Bhūpa Kalyāṇa - dhamāra

composition: traditional

ये सखी राम लाल मेरो आंगन अयो खेलन फाग ।
सब चूँदरिया रंग से भिजावत अपने बचावत पगड़िया ॥

ye sakhī rāma lāla mero āṅgana āyo khelana phāga /
saba cũdariyā raṅga se bhijāvata apane bacāvata pagaṛiyā //

O friend, dear Rāma has come to my courtyard to play Holī;
he drenches everyone's clothes with color and saves his own turban.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī											Ḍ	S	P
											ye	sa-	khī
P	G	G	G	R	G	D	P	G	R	G	R	Ḍ	D
rā-		ma	lā-	la	me-	ro	āṅ-	ga-	na	ā-		yo	

R	Ḍ	-	S	-	-	R	R	G	R	G	R	(S	R
khe-			la-			na	plā-			ga		(sa-	khī
antarā										G	P	D	S·
										sa-	ba	ke	cūn-
S·	S·	-	-	-	-	S·	-	-	-	S·	R·	G·	R·
da-	ri-					yā				raṅ-	ga	se	bhi-
S·	D	P	D	S·	D	P	G	-	R	G	R	G	P
jā-							va-		ta	a-	pa-	ne	ba-
D	S·	-	S·	D	P	G	G	R	S	R	(Ḍ	S	P
cā-			va-		ta		pa-	ga-	ṛi-	yā	(ye	sa-	khī

rāga Bhūpa Kalyāṇa - dhrupada in Sūlatāla

composition: traditional

ताल दृढ़ मुद्रा दृढ़ गावे प्रवीण ।
खरज ही साधे नाद अलाप पुनि रितु गावे साधे तीन ग्राम ॥

tāla dṛṛha mudrā dṛṛha gāve pravīṇa;
kharaja hī sādhe nāda alāpa puni ritu gāve sādhe tīna grāma.

The experts sing with firm *tāla* and in solid position;
with earnest effort, they practice the sound and the voice modulations, moreover (in all) seasons they accomplish the three scales.

1	2	3	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyī									
S˙	D	-	D	P	P	G	-	P	-
tā-			la	dṛ-	ṛha	mu-		drā	

R	R	G	-	R	-	-	-	S	S
dṛ-	ṛha	gā-		ve					pra-
S	R	G	P	S·	D	S·	D·	G	P
vi-									ṇa
antarā									
G	G	P	s·D	-	-	S·	-	S·	-
kha-	ra-	ja	hī			sā-		dhe	
S·	R·	G·	R·	S·	-	D	-	P	-
nā-		da	a-	lā-				pa	
G	R	G	P	R	-	-	-	S	-
pu-	na	ri-	tu	gā-				ve	
S	R	G	D	-	S·	S·	-	G	P
sā-		dhe	tī-		na	grā-			ma

rāga Bhūpālī - dhrupada in Cautāla

verse: Svāmī Haridāsa (*Aṣṭhādaśa siddhānta* 14)

composition: Vidur Mallik

झूठी बात साँची करि-दिखावत हौ. हरि नागर ।
निसि-दिन बुनत-उधेरत है. प्रपच कौ सागर ॥
ठाठ बनाय धर्‍यौ मिहरी कौ, है पुरुष तैं आगर ।
सुनि श्रीहरिदास यहै जिय जानौ. सपने कौ सौ जागर ॥

jhūṭhī bāta sā̃cī kari-dikhāvata hau, hari nāgara;
nisi-dina bunata-udherata hai, prapañca kau sāgara;
ṭhāṭha banāya dharyau miharī kau, hai puruṣa taĩ āgara;
suni śrīharidāsa yahai jiya jānau, sapane kau sau jāgara.

The skilful Hari turns falsehood into truth and displays it;
day and night he weaves and unweaves the ocean of worldly affairs;

the inners structure that he has created is the abode of man;

listen, o Haridāsa, keep this in the mind in dream and wakefulness.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī								Ḍ	Ḍ	S	R
								jhū-	ṭhī	bā-	ta
G	G	R	gR	S	S	R	SḌ	sḌ	S	-	sR
sā̃-	cī		ka-		ri	di-	khā-		va-		ta
PG	P	D	P	G	R	S	S	/			
hau	·	ha-	ri	nā-		ga-	ra	/			
antarā											
PG	PG	-	P	-	P	s·D	s·D	S·	S·	-	S·
ni-	si-		di-		na	bu-			na-		ta
S·	S·	S·R·	s·D	S·	S·	S·	S·	R·	G·	R·	S·
u-	dhe-		ra-	ta	hai	pra-	pañ-		ca		kau

S·	D	P	G	R	gR	S	-	/			
sā-			ga-			ra		/			
samcāri											
s·D	-	P	P	G	-	G	G	G	R	G	D
ṭhā-		ṭha	ba-	nā-		ya	dha-	ra-	y-	au	mi-
P	G	G	R	S	-	R	SḌ	Ḍ	S	R	G
ha-	rī	kau		hai		pu-	ru-	ṣa	tē		
P	s·D	S·	D	P	G	R	S	/			
ā-			ga-				ra	/			
ābhoga											
pG	G	P	-	s·D	s·D	S·	-	R·	s·D	S·	S·
su-	ni	śrī-		ha-	ri-	dā-					sa
(ka-	hē)				(	S·	S·	S·	S·	-	S·)
					(	dā-	sa	ke	svā-		mi)
D	-	S·	S·	R·	G·	G·	R·	G·R·	S·	D	P
śyā-		ma	kuñ-	ja-	bi-	hā-			rī		

S·	D	S·	$^{s\cdot}$R·	G·	R·	S·	D	P	G	-	P
ya-	hai	ji-	ya	jā-		nau		sa-	pa-		ne
$^{s\cdot}$D	$^{s\cdot}$D	S·	D	P	G	R	S	/			
kau				sau	jā-	ga-	ra	/			

rāga Bhūpālī - dhrupada in Cautāla

According to Mukesh Kaushik, this composition belongs to the repertoire of the *havelī saṃgīta* tradition. It is sung by members of the Dagar *gharānā* as well as by Mukesh Kaushik who belongs to the Darbhangā tradition.

तू ही सूर्य तू ही चंद तू ही पवन तू ही अगिन तू ही आप तू आकाश तू ही धरनि यजमान ।
भव रुद्र उग्र सर्व पशु पति सम समान ईशान भीम सकल तेरे ही अष्ट नाम ॥

tū hī sūrya tū hī candra tū hī pavana tū hī agina tū hī āpa tū ākāśa tū hī dharani yajamāna,
bhava rudra ugra sarva paśu pati sama samāna īśāna bhīma sakala tere hī aṣṭa nāma.

Thou art the sun, thou art the moon, thou art the wind, thou art the fire, thou art the self, thou art space, thou art the earth, the patron of the priests.

Bhava (existence), Rudra (dreadful). Ugra (aggressive), Sarva (entireness), Lord of the cattle (*paśu pati*) likewise, Īśāna, Bhīma (gigantic), Sakala (all) - of yours (there are) eight names.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
G	-	G	GR	G	P	G	-	R	S	ˢR	S
tū		hī	sū-		rya	tū		hī	ca-		ndra
S	-	S	S	G	R	S	-	Ḍ	Ḍ	P.	P.
tū		hī	pa-	va-	na	tū		hī	a-	gi-	na
G	-	G	G	P	P	S˙	-	S˙	S˙	-	S˙
tū		hī	ā-		pa	tū		ā-	kā-		śa
S˙	G˙	R˙	S˙	D	P	G	G	-	G	S	R
tū		hī	dha-	ra-	ni	ya-	ja-		mā-		na

antarā

P	P	G	P	S˙D	D	S˙	-	S˙	S˙	R˙	S˙
bha-	va		ru-		dra	u-		gra	sa-		rva
S˙	S˙	D	D	S˙	R˙	G˙	R˙	S˙	D	P	G
pa-	śu		pa-	ti		sa-	ma	sa-	mā-		na
G	-	G	P	S˙	D	S˙	-	S˙	S˙	R˙	S˙
ī-		śā-		na		bhī-		ma	sa-	ka-	la
S˙	G˙	R˙	-	S˙	-	S˙D	PG^r	G	G	S	R
te-		re		hī		a-		ṣṭa	nā-		ma

rāga Bhūpālī - dhamāra

composition: traditional

लंगराव को पकड़ी ले आवो करूँ मैं सोलह्यो सृंगार ।
वेंदी भाल नयन विच कजर वृज में जाय के करूँगी प्रचार ॥

laṅgarāva ko pakaṛī le āvo karū̃ maĩ solaho sṛṅgāra;
bēdī bhāla nayana bica kajara bṛja mẽ jāya ke karū̃gī pracāra.

Catch and bring that naughty one, I will make him up in the sixteen ways;
the dot on the forehead, collyrium in the eyes, I will go round in Vraja and rejoice.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāvī									R	G	P	D	Ṡ
									laṅ-	ga-	rā-	va	
Ṡ	D	P	D	Ṡ	D	P	G	R	SS	Ḍ	-	S	R
ko			pa-	ka-	ṛī	le	ā-		vo ka-	rū̃		maĩ	
G	P	-	D	Ṙ	-	Ṡ	D	P	G	/			
so-	la		ho			sṛṅ-	gā-		ra	/			
antarā										G	P	D	D
										be-		ndī	

S˙	S˙	S˙	D	D(S˙)	S˙(R˙)	R˙(G˙)	G˙	R˙	S˙	G	P	D	D
bhā-	la	na-	ya-	na	bi-	ca	ka-	ja-	ra	bṛ-	ja	mẽ	
S˙	S˙	S˙	S˙	D	R˙	S˙	D	P	(GR	G	P		
jā-	ya	ke	ka-	rũ-	gī	pra-	cā-	ra	(laṅ-	ga-	rā-	...	

rāga Bihāga - dhrupada in Cautāla

composition: traditional

राजा रामचंद्र चढ़्यो है त्रिकूट पर. लंका गढ़ ड़गमगांत जवहि बंब वाजै ।
स्रवन कनक टंक पर रावण घन मेघ नाद. कुंभ-करण रण विदारि. देव गगन वाजै ॥

rājā rāmacandra caṛhayo hai trikūṭa para,
laṅkā gaṛha ḍagamagāta jabahi bamba bājai;
sravana kanaka ṭaṅka para rāvaṇa ghana megha nāda,
kumbha-karaṇa raṇa bidāri, deva gagana bājai.

King Rāmacandra has advanced upon three peaks,
he went to the fort of Laṅkā, as the drum plays;
hearing the howl of Rāvaṇa, the loud noise of dark clouds,
the pot-eared one (i.e. brother of Rāvaṇa) breaks the battle-field, the heaven of the gods resounds.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
Ṇ	-	P.	Ṇ	S	S	Mgm	GP-	PM'GM	G	GRS-	-
rā-		jā	rā-		ma-	ca-			ndra		
Ṇ	Ṇ	S	M	G	P	P	M'	P	pm'dpG	M	G
ca-	ṛha-	yo	hai		tri-	kū-		ṭa	pa-		ra

Ṇ	S	M	G	P	P	N	N	S·	N	NDP	P
laṅ-		kā		ga-	ṛha	ḍa-	ga-	ma-	gā-		ta
S·	N^{dp}	P	pm'	^{dp}G	M	P	G	M	G	G^{r}	S
ja-	ba-	hi	bam-		ba	bā-			jai		
antarā											
G	M	G	P	P	P	N	-	NS·	S·	-	S·
sra-	va-	na	ka-	na-	ka	taṅ-		ka	pa-		ra
N	-	N	N	S·	G·	g·r·S·	N	S·	N	ndP	P
rā-		va-	ṇa	gha-	na	me-		gha	nā-		da
G	M	G	P	P	P	N	N	S·	N	ndP	P
ku-		mbha	ka-	ra-	ṇa	ra-	ṇa	bi-	dā-		ri
S·	N	ndP	P	G	M	P	G	M	G	^{gr}S·	-
de-		va	ga-	ga-	na	bā-			jai		

rāga Bihāga - dhrupada in Cautāla

composition: traditional

सीहर सीहर पवन चलत है माइ री फैल रही चंदनी विथुर विथुर री ।
निस-दिन पल हूँ न लागे लालन बिन कपोलन गोल निथुर निथुर री ॥

sīhara sīhara pavana calata hai māī rī phaila rahī candanī vithura vithura rī,
nisa dina pala hū̃ na lāge lālana bina kapolana gola nithura nithura rī.

Very gently, the wind blows, moonlight has spread, o friend;
day and night I do not close my eyelids for not to be without Lāla (whose) cheeks are round, o friend.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
Ṇ	Ṇ	P.	Ṇ	S	S	P	PG̣	M	M^{gm}G	G	S
sī-	ha-	ra	sī-	ha-	ra	pa-	va-	na	ca-	la-	ta
S	G	P	M'	- G	M	G	-	S	.	-	-
hai		mā-				ī		nī			
S	-	S	M	-	G	GP	-	PN	-	-	S·
phai-		la	ra-		hī	can-		da-			nī
S·	N	D	P	M'	P	G	G	M	G	-	S
vi-	thu-		ra		vi-	thu-	ra		nī		
antarā											
G	G	M	P	-	P	N	N	-	S·	-	S·
ni-	sa		di-		na	pa-	la		hû		na

N	-	dp	N	-	S·	N	N	DP	P	-	P
lā-			ge		lā-		la-	na	bi-		na
N	S·	-	G·	-	M·	G·	- R·	S·	S·	-	-
ka-	po-		la-		na	go-			la		
S·	N	D	P	M'	P	G	M	-	G	-	rS
ni-	thu-		ra		ṇi-	thu-	ra		rī		

rāga Bihāga - dhamāra

composition: traditional

कहाँ से तुम मद पिया अये हो साँवरौ जा विध धरत पाँव डगमगात ।
अबीर गुलाल सों थार क्षर लायौ बोलत वचन.लटपटात ॥

kahā̃ se tuma mada piyā āye ho sā̃varau jā bidha dharata pā̃va ḍagamagāta;
abīra gulāla sõ thāra kṣara lāyau bolata vacana laṭapaṭāta.

Where have you drunk intoxication, o dark one?- the way he keeps (his) foot (makes him) staggering; having brought a plate of red powder, he stammers (his) words.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī									S	G̣	M	P	S˙
									ka-	hã	se	tu-	ma
N	N	^{d}P	M'	P	G	M	G	-	^{r}S	S	R	S	Ṇ
ma-	da		pi-	yā	ā-	ye	ho			sã-		va-	rau
Ṇ	Ṇ	S	M	G	^{g}P	M'P	DPM'	P	GM	G	Ṃ	P	NS˙
jā	bi-	dha	dha-	ra-	ta		pã-		va	ḍa-	ga-		ma-
N	N	^{d}P	PM'	P	G	M	G	-	^{r}S	/			
gā-		ta	ā-		ā-	yo	hai			/			
antarā										G	M	P	N
										a-	bī-	ra	gu-

S·	S·	S·	- N	N	N	G·	- r·S·	N	dP	G	M	P	N
lā-	la	sõ	thā-	ra	kṣa-	ra		lā-	yau	bo-		la-	ta
S·	N	dP	PN	dPP	G	M	G	-	rS	/			
va-	ca-	na	la-	ṭa-	pa-	ṭā-	ta			/			

rāga Darabārī Kānhaṛā - dhrupada in Cautāla

composition: traditional

अहो राजा बीरम शाह चारों युग में चर्चा तिहारी ऐसे हो गुन निधान।
बल को भीम ऐसी मानो प्रसिद्ध जासो (री) किरति उद्योत चंद्र मानो ऐसो ठाट को बली समान।

aho rājā bīrama śāha carõ yuga mẽ carcā tihārī aise ho guna nidhāna /
bala ko bhīma aisī māno prasiddha jāno (rī) kirati udyota candra māno aiso ṭhāṭa ko balī samāna //

O king Bīrama Śāha, you are praised in the four ages, such an abode of virtues you are.

You are famous like the mighty Bhīma, the radiance of your deeds is like that of the moon, likewise the splendor of your power.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī						R	$\underline{N}$	$\underline{G}$	$^{m}\underline{G}$	$\underline{G}$M	RP
						a-	ho			rā-	jā
P	-	- .	$\underline{G}$	-	R	S	R	S$\underline{N}$	S	$\underline{D}$	$\underline{N}$S
bī-			ra-		ma		śā-				ha
S	-	^{m}R	R	-	S	S	$\underline{N}$	R	S	R$\underline{N}$	$\underline{D}$
cā-			rõ		yu-	ga			mẽ		
$\underline{N}$	$\underline{D}$	P.	S	-	S	S	$\underline{N}$	R$\underline{N}$	$\underline{D}$	$\underline{N}$	P.
ca-	ra-		cā		ti-	hā-		nī			
S	-	R	$\underline{G}$	-	$\underline{G}$	$\underline{G}$	$\underline{G}$	-	$\underline{G}$R	-	RS
ai-			se		ho	gu-	na		ni-		

R	-	^{gr}S	S	-	(N̲	-	-	G̲			
dhā-			na		(a-			ho	…		
a̲n̲t̲a̲r̲ā̲											
G̲	-	-	$^{gm}\underline{D}$	-	N̲D̲	N̲	S·	-	S·	S·	S·
ba-			la		ko	·bhī-			ma	ai-	sī
S·	N̲	N̲	S·	R·s·	D̲	-	N̲	P	P	-	P
mā-		no	pra-	sid-	dha		jā-		so		(rī)
P	G̲	$^{m}\underline{G}$	G̲	R	P	P	G̲	M	MR	-	S
ki-	ra-		ti		u-	dyo-		ta	can-		dra
SN̲	RS	RN̲	S	S	RS	RN̲	S	G̲	M	D̲	N̲
mā-		no		ai-		so		ṭhā-		ta	ko
S·	-	-	$s^{\cdot}\underline{d}P$	-	PM	N̲P	-	^{n}PM	N̲P	N̲P	N̲
ba-			rī		sa-						

$^{n}\underline{G}$	-	M	R	-	($^{r}\underline{N}$	S	$\underline{G}$	-	
mā-			na		(a-		ho		…

rāga Darabārī Kānhaṛā - dhrupada in Cautāla

verse: Bhagavāna Hita Rāmarāya
composition: traditional

(In the Darbhangā tradition, the verse is transmitted and sung in two sections only; the last two lines of the complete verse reproduced below are not known in the Darbhangā *gharānā*).

बन्यौ मोर मुकुट नटवर वपु श्याम सुन्दर कमल नयन बाँकी भोहे तिलक भाल घूंघर वारी अलकें ।
पीत बसन मोती माल कंवु कंठ अधर लाल हसन दसन दृगन लाल को श्रवन कुण्टल क्षलकें ॥
(कर पद भूषी अनूप कोटि मदन मोहन रन्य अद्भुत वदन चंद देख गोपी भूली पलकें ।
कहि भगवान हित रामराय प्रभु ठाडे रास मण्डल में राधा स्रों वोह जोटी किये हियें प्रेम ललकें ॥)

banyau mora mukuṭa naṭavara vapu śyāma sundara kamala nayana bā̃kī bhrohe tilaka bhāla ghū̃ghara vārī ālakē,

pīta basana motī māla kambu kanṭha adhara lāla hasana dasana dṛgana lāla śravana kuṇṭala kṣalakẽ;
(kara pada bhūṣī anūpa koṭi madana mohana ranya adbhuta vadana canda dekha gopī bhūlī palakẽ,
kahi bhagavāna hita rāmarāya prabhu ṭhāḍe rāsa maṇḍala mẽ rādhā sõ boha joṭī kiye hiye prema lalakẽ.)

Adorned with the peacock-feather crown, the skilful dancer Śyāma looks beautiful with his lotus-eyes, curved eyebrows, the forehead-mark and curly locks of hair;
(dressed in) a yellow garmet, (wearing) a garland of pearls, having a neck marked with three auspicious lines (of the conch), Lāla shows a laugh on his lips, earrings in his ears;
hands and feet incomparably adorned with ten millions of ornaments, seeing Madana Mohana's wonderful moon-like face, the cowherd women forget (everything else) in an instant;
Bhagavāna Hita Rāmarāya says the Lord stands together with Rādhā in the circle of the *rāsa*; the pair filled the heart with love's desire.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī						N	S	R	D	N	SR
						a-	la-		kē	ba-	nyau
G	-	M	R	S	S	N	S	R	S	N	S
mo-		ra	mu-	ku-	ṭa	na-	ṭa-	va-	ra	va-	pu
D	-	N	S	S	S	R	R	R	R	S	S
śyā-		ma	sun-	da-	ra	ka-	ma-	la	na-	ya-	na
D	-	N	S	-	S	R	R	R	R	S	RP
bān-		kī	bhro-		he	ti-	la-	ka	bhā-		la
G	G	M	R	S	S	/					
ghū-	gha-	ra	vā-		rī	/					
antarā											
M	-	M	M	P	P	D	n -	N	Ṡ	-	Ṡ
pī-		ta	ba-	sa-	na	mo-		rī	mā-		la

D̲	-	D̲	Ṙ	Ṡ	Ṡ	N̲	Ṡ	Ṙ	D̲	N̲	P
kam-		bu	ka-		nṭha	a-	dha-	ra	lā-		la
M	P	N̲	P	M	P	G̲	G̲	M	R	S	S
ha-	sa-	na	da-	sa-	na	dṛ-	ga-	na	lā-	la	ko
N̲	P	P	G̲	R	S	(N̲	S	R	D̲	N̲	SR)
śra-	va-	na	kuṇ-	ṭa-	la	(a-	la-	kẽ		ba-	nyau)

rāga Deśa - dhrupada in Cautāla

composition: traditional

गरजत बादर उमड़-घुमड़ दल सजि-सजि ।
निसि अंधियारी कारी बिजुरी चमकारा बरसत बुंद-बुंद ॥

garajata bādara umaṛa-ghumaṛa dala saji-saji;
nisi andhiyārī kārī bijurī camakārā barasata bunda-bunda.

Thunderous clouds are rolling and gathering around; (they come) in groups (with) beautiful shapes.

The night is filled with darkness, lightnings are flashing, rain is dropping.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī								R	M	P	N
								ga-	ra-	ja-	ta
Ṡ	-	-	Ṡ	-	Ṡ	Ṙ	N	D	P	P	P
bā-			da-		ra	u-	ma-	ṛa	ghu-	ma-	ṛa
D	M	G	R	Ṇ	Ṇ	S	S	/			
da-	la	sa-		ji	sa-		ji	/			
antarā											
R	R	M	P	-	P	N	-	N	Ṡ	-	Ṡ
ni-	si	a-			ndhi-	yā-		rī	kā-		rī
Ṙ	Ṁ	Ṙ	Ṡ(N)	N	Ṡ	N	Ṡ	-	Ṡ	-	Ṡ
bi-	ju-	rī				ca-	ma-		kā-		rā

Ṙ	N̲	D	P	D	M	G	R	/			
ba-	ra-	sa-	tu	bun-	da	bun-	da	/			

rāga Deśī - dhrupada in Cautāla

composition: traditional

(The text of this *dhrupada* is transmitted in four sections, but the composition is normally sung in two sections only).

अवध पुर नगरी के राज श्रीराम चंद्र राबन को मारवे को लंका गढ़ धायों हैं ।
वेड़-वेड़ योधा सब योधा काल्प की साथ चले समुद्र तीर नाशक लशकर ठहरायों हैं ॥
हनुमान ऐसे वीर लंका सब फूक हुई रावन कौ मार राम पेचरंग फहरायों हैं ।
सीता कौ लाय जब पुजो दस राम राज हर रंग सो सीरी आयो हैं ॥

avadha pura nagarī ke rāja śrīrāma candra rābana ko mārave ko laṅkā gaṛha dhāyõ haĩ,
beṛa-beṛa yodhā saba yodhā kālpa kī sātha cale samudra tīra nāśaka laśakara ṭhaharāyõ haĩ;
hanumāna aise vīra laṅkā saba phūka huī rāvana kau māra rāma pecaraṅga phaharāyõ haĩ,
sītā kau lāya jaba pujo dasa rāma rāja hara raṅga so sīrī āyo haĩ.

The king of Ayodhya, Lord Rāmacandra, to kill Rāvana, has rushed to the fort of Laṅkā.

The huge assemblage of boats and warriors went all together (until) the bank of the ocean stopped the destructive army.

All of so brave Laṅkā was blown up by Hanumāna; Rāma, killing Rāvana, fluttered (him) in the air in all directions.

Having brought Sītā, King Rāma has come, shining cool in (his) whole image.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
R	G	R	R	R	S	R	R	N	S	-	S
a-	va-	dha	pu-	ra	na-	ga-	rī	ke	rā-		ja
R	M	-	P	-	P	D	M	P	G	-	R
śrī-			rā-		ma	ca-			ndra		
R	M	P	P	P	N	N	N	N	S·	-	-
rā-		va-	na	ko		mā-	ra-	ve	ko		

Ṡ	-	Ṡ	P	DM	P	G̲	-	R	R	N̲	S
laṅ-		kā		ga-	ṛha	dhā-			yõ		haĩ
a̲n̲t̲a̲r̲ā̲											
R	M	P	P	N̲	N̲	N̲	Ṡ	Ṡ	Ṡ	-	Ṡ
be-	ṛa		be-		ṛa	yo-		dhā	sa-		ba
N̲	-	Ṡ	Ṡ	N̲	Ṙ	N̲	Ṡ	ṠP	Ḍ	MP	G̲M
yo-		dhā	kā-		lpa	sā-		tha	ca-		le
R	M	P	-	N̲	-	N̲	Ṡ	-	Ṡ	-	-
sa-	mu-	dra		tī-		ra	jān-		kī		
Ṡ	ṠP	D	DP	M	P^{dp}	G̲	-	R	R	RN̲	S
la-	śa-	ka-	ra		ṭha-	rā-		yõ	haĩ		

rāga Gurjarī Toḍī - dhrupada in Cautāla

verse: Svāmī Haridāsa (*Kelimāla* 54)

composition: Vidur Mallik

यह कौन बात, (जु) अबही और, अबही और, अबही और ।
देव-नारि, नाग-नारि (और नारि) - ते न होहिं और की और ॥
पाछे न सुनी, अब हू, अगै हू (न ह्वै है) यह गति, अद्भुत (रूप की) और की और ।
श्रीहरिदास के स्वामी श्यामा-कुंजबिहारी, यह रस ही बस भई और की और ॥

yaha kauna bāta, (ju) abahī aura, abahī aura, abahī aura,
deva-nāri, nāga-nāri (aura nāri) - te na hohī aura kī aura;
pāche na sunī, aba hū, āgai hū (na hvai hai) yaha gati, adbhuta (rūpa kī) aura kī aura,
śrīharidāsa ke svāmī śyāma-kuñjabihārī, yaha rasa hī basa bhaī aura kī aura.

What is this thing that (you are) just now another, just now another, just now another;
Goddesses, *nāga* women and other women, they do not change;
Such (a thing) has been not heard before, is not new, will not be in the future, this strange manner of beauty to be different;
Haridās's lords are Śyāmā and Kuñjabihārī, he came under the power of this emotion only, and she became different.

(translation Ludmila Rosenstein)

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī										S	R
										ya-	ha
G	M'	G	R	Ṡ	S	Ṇ	Ṇ	S	S	S	(SR
kau-		na	bā-		ta	a-	ba-	hī	au-	ra	(ya-ha
						Ṇ	Ṇ	S	Ṇ	D	D
						a-	ba-	hī	au-		ra
Ṇ	Ṇ	S	S	-	S	R	R	G	R	S	S
a-	ba-	hī	au-		ra	a-	ba-	hī	au-		ra

antarā											
M'	$\underline{G}$	$\underline{G}$	M'	$\underline{D}$	M'	$\underline{D}$	S·	S·	S·	-	S·
de-		va	nā-		ri	nā-		ga	nā-		ri
				(	M'$\underline{D}$	S·	)				
				(	ri	nā	)				
$\underline{D}$	-	N	S·	-	S·	$\underline{R}$·	$\underline{R}$·	$\underline{G}$·	$\underline{R}$·	S·	(S$\underline{R}$
te		na	ho-		hī	au-	ra	kī	au-	ra	(ya-ha
samcārī											
N	$\underline{D}$	M'	$\underline{D}$	M'	$\underline{G}$	$\underline{R}$	$\underline{R}$	$\underline{G}$	$\underline{R}$	S	S
pā-		che	na	su-	nī	a-	ba	hū	ā-	ge	hū
$\underset{.}{\underline{D}}$	$\underset{.}{\underline{D}}$	$\underline{N}$	S	S	SS	$\underline{R}$	$\underline{G}$	M'	$\underline{G}$	$\underline{R}$	SS
ya-	ha	ga-	ti	ad-	bhu-ta	bha-	ī	au-	ra	kī	au-ra

ābhoga

M'	$\underline{G}$	M'	$\underline{D}$	$\dot{S}$	$\dot{S}$	$\dot{S}$	$\dot{S}$	$\underline{D}$	$\underline{D}$	N	$\dot{S}$
śrī-		ha-	ri-	dā-	sa	ke	svā-	mī		śyā-	mā
$\dot{S}$	$\underline{\dot{R}}$	$\underline{\dot{G}}$	$\underline{\dot{R}}$	$\dot{S}$	$\dot{S}$	$\dot{S}$	$\dot{S}$	N	$\dot{S}$	$\underline{D}$	-
kuñ-	ja-	bi-	hā-		rī	ya-	ha	ra-	sa	hī	
M'	M'	$\underline{D}$	M'	$\underline{G}$	-	$\underline{R}$	$\underline{R}$	$\underline{G}$	$\underline{R}$	S	(S$\underline{R}$
ba-	sa		bha-	ī		au-	ra	kī-	au-	ra	(ya-ha

rāga Jaijaivantī - dhrupada in Cautāla

composition: traditional

मोर मुकुट कानन कुंटल सुंदर बनवारी, अधर मुरली सोह श्याम संग राधा प्यारी ।
तिलक भाल कंद माल पीत वसन नंदलाल, योगेश्वर द्विग विशाल संतन हित कारी ॥

mora mukuṭa kānana kunṭala sundara banavārī, adhara muralī soha śyāma saṅga rādhā pyārī;

tilaka bhāla kanda māla pīta vasana nandalāla, yogeśvara dviga viśāla santana hita kārī.

The crown of peacock feathers (on his head) and earrings in his ears make him look beautiful, on his lips the flute - Śyāma is attired (in such a way) (and stands) together with his beloved Rādhā; (with) the forehead-mark, (wearing) a garland, Nandalāla (is dressed in) a yellow garmet; the lord of *yoga* (has) large eyes, he is benevolent to the devotees.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
R	-	G	M	P	P	D	M	GM	R	R	S
mo-		ra	mu-	ku-	ṭa	kā-	na-	na	kun-	ṭa-	la
Ṇ	S	R	G	R	S	R	N	-	Ḍ	P.	-
sun-		da-	ra	ba-	na-	vā-			nī		
P.	R	R	G	M	P	N	-	N	Ṡ	-	Ṩ
a-	dha-	ra	mu-	ra-	lī	so-		ha	śyā-		ma

R·	N̲	N̲	D	P	P	D	M	GM	R	-	S
saṅ-		ga	rā-		dhā	pyā-			rī		
antarā											
M	M	P	N	-	N	N	S·	S·	S·	-	S·
ti-	la-	ka	bhā-		la	kan-		da	mā-		la
R	G̲·	R·	S·	S·	S·	R·	N̲	N̲	D	P	P
pī-		ta	va-	sa-	na	na-		nda-	lā-		la
R	-	G	M	P	P	N	N	N	S·	-	S·
yo-		ge-		śva-	ra	dvi-	ga	vi-	śā-		la
R·	N̲	D	DP	P	P	D	M	GM	R	-	S
san-		ta-	na	hi-	ta	kā-			rī		

rāga Jaijaivantī - dhamāra

verse: Sūradāsa

composition: traditional

खेलत होरी बृज की गोरी नंद नंदन वृषभान किशोरी ।
चोआ चंदन अतर अरगजा छिलकत श्याम बोलत हो होरी ॥
अबीर गुलाल सों लाल भये बादर पिचकारी रंग बरस रह्यौ री ।
चमक रही चपला सी नागर निरखत सूर-श्याम तृण तोरी ॥

khelata horī brja kī gorī nanda nandana vṛṣabhāna kiśorī,
coā candana atara aragajā chilakata śyāma bolata ho horī;
abīra gulāla sõ lāla bhaye bādara picakārī raṅga barasa rahyau rī,
camaka rahī capalā sī nāgara nirakhata sūra-śyāma tṛṇa torī.

The fair woman of Vraja plays Holi - Nanda's son and Vṛṣabhāna's daughter,
sprinkling perfumes, Śyāma shouts 'holi';
there were red clouds of colored powder, rains of colored water showered down from syringes,
Sūra's Śyāma appears elegant to look at in this frolic play.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										R	G	M	P
										khe-		la-	ta
D	M	GR	R	G	M	P	D	M	GR	R	G̲	R	S
ho-		rī	bra-	ja	kī —		go-		rī	nan-		da	nan-
S	S	SS	R	G̲	R	S	R	N̲	ḌP	/			
da-	na	vṛ-ṣa	bhā		na	ki-	śo-		rī	/			
antarā										M	P	N	-
										co-		ā	
S·	S·	S·	R·	G̲·	R·	S·	R·	N̲	DP	G	GR	G	M
can-	da-	na	a-	ta-	ra	a-	ra-	ga-	jā	chi-	la-	ka-	ta
P	-	P	D	N̲	D	P	D	M	GR	/			
śyā-		ma	bo-	la-	ta	ho	ho-		rī	/			

samcārī										R	G̲	R	Ṇ
										a-	bī-	ra	gu-
S	S	S	R	G̲	R	S	R	N̲	ḌP.	-RR	G	M	MP
lā-	la	sō	lā-	la	bhā-	ye	bā-	da-	ra	-pica-	kā-	rī	raṅ-ga
-MM	GM	GM	G	R	/								
-ba-ra-	sa ra-	hyau	rī		/								
ābhoga					PP	ⁿDD	Ṡ	-	-NN	N	Ṡ	-Ṙ	-
					ca-ma-	ka ra-	hī		ca-pa-	lā	sī	nā-	
DN̲	D	P	PP	PP	MM	GM	GM	G	R	/			
	ga-	ra	ni-ra-	kha-ta	sū-ra	śyā-ma	tṛ-ṇa	to-	rī	/			

rāga Jayanta Malhāra - dhrupada in Cautāla

verse: Nandadāsa

composition: traditional

नयो नेह, नयो मेह, नई भूमि-हरियारी, नवल दूलह प्यारो, नवल दुल्हैया ।
नवल चातक, मोर, कोकिला करत रोर, नवल जुगल मौर, नवल उल्हैया ॥
नवल कसूंभी सारी पहिरैं श्रीराधा प्यारी नवल शोभा बनी नवल सुल्हैया ।
नंददास छवि पर तन-मन-धन वारी ड़ारि नवल ऐसो पाग बनी नवल कुल्हैया ॥

nayo neha, nayo meha, naī bhūmi-hariyārī, navala dūlaha pyāro, navala dulhaiyā;
navala cātaka, mora, kokilā karata rora, navala jugala maūra, navala ulhaiyā;
navala kasūmbhī sārī pahirai śrīrādhā pyārī navala śobhā banī navala sulhaiyā;
nandadāsa chabi para tana-mana-dhana vārī ḍāri navala aiso pāga banī navala kulhaiyā.

New love, new rains, new greenery on the earth, the young beloved bridegroom, youthful darling;
the pied cuckoo, peacock, black cuckoo create noise anew, the youthful blossoming couple are swelling with fresh emotion;
dressed in a new red *sārī*, beloved Śrī Rādhā shines in fresh beauty;
Nandadāsa offers (his) body, heart and wealth to such beauty; he has put on a new turban, a new hat.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
R	R	-	G	-	M	P	M	G	R	Ṇ	S
na-	yo		ne-		ha	na-	yo		me-		ha
Ṇ	S	R	$\underline{G}$	R	S	S	R	$\underline{N}$	Ḍ	P.	P.
na-	ī		bhū-		mi	ha-	ri-		yā-		rī
P.	P.	R	R	G	M	$\underline{N}$	D	N	N	S˙	S˙
na-	va-		la		dū-	la-	ha		pyā-		ro
R˙	$\underline{N}$	D	DP	M	$\underline{N}$	D	P	M	G	R	ṆS
na-	va-		la		du-	la-			hai-		yā
antarā											
P	P	P	$\underline{N}$	D	N	N	N	S˙	S˙	-	S˙
na-	va-		la		cā-	-	ta-	ka	mo-		ra
(R	R	P	P	-	P	$\underline{N}$	$\underline{N}$D	$\underline{N}$D	N	-	S˙)
(na-	va-		la		ca-	ta-	ka		mo-		ra)

N̲	D	P	R˙		S˙	N	S˙	R˙	N̲	D	P
ko-			ki-		lā	ka-	ra-	ta	ro-		ra
M	G	R	R	G	M	N̲	D	N	N	S˙	S˙
na-	va-	la			ju-	ga-		la	maũ-		ra
S˙	N̲	D	DP	M	N̲	D	P	M	G	R	ṆS
na-	va-		la		u-	la-		hai-	yā		
saṃcārī											
P	P	-	D	N̲	D	P	M	M	G	R	R
na-	va-		la		ka-	sūm-	bhī		sā-		rī
P.	P.	R	R	G̲	R	S	N̲	Ḍ	Ṇ	S	S
pa-	hi-		raī		śrī-	rā-		dhā	pyā-		rī
R	R	P	-	-	P	N̲	D	N	N	S˙	S˙
na-	va-	la			śo-	bhā			ba-		nī
R˙	R˙N̲	-	D	PM	N̲	D	P	M	G	R	N̲S
na-	va-		la		su-	la-			hai-		- yā

ābhoga

R	P	P	N̲	D	N	N	N	S·	S·	-	S·
na-		nda-	dā-		sa	cha-	bi		pa-		ra
R·	G̲·	R·	S·	S·	S·	R·	D	N̲	D	P	P
ta	-na	ma-	na	dha-	na	vā-		rī	ḍā-		rī
M	G	R	P	-	P	N̲	D	N	Ṅ	S·	S·
na-	va-		la		u-	ṭha-	ta		mo-		ra
R·	R·N̲	D	DP	M	N̲	D	P	M	G	R	ṆS
na-	va-		la		su-	lhai-			yā		

rāga Jayanta Malhāra - dhamāra

verse: Sūradāsa (cf. dhamāra in rāga Jaijaivantī)

composition: traditional (in two sections only)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										R	G	M	P
										khe-		la-	ta
D	M	GR	R	G	M	P	M	GM	GR	R	G̲	R	S
ho-		rī	bra-	ja	kī		go-		rī	na-		nda	na-
Ṇ	S	ṆS	R	G̲	R	S	R	N̲	ḌP.	/			
nda-	na	vṛ-ṣa	bhā-		na	ki-	śo-		rī	/			
antarā										M	P	N̲	D
	(Ṡ)									co-		ā	
N	N	Ṡ	Ṙ	Ġ̲	Ṙ	Ṡ	Ṙ	N̲	DP	R	G	M	P
can-	da-	na	a-	ta-	ra	a-	ra-	ga-	jā	chi-	la-	ka-	ta
N̲D̲	N	Ṡ	Ṙ	N̲	D	P	M	GM	GR	/			
śyā-		ma	bo-	la-	ta	ho	ho-		rī	/			

rāga Kalāvatī - dhrupada in Cautāla

verse: Sūradāsa

composition: Vidur Mallik

ऐरी में तो या मग निकसी आन अचानक कान्ह कुमार तरी अपनी पौरी ।
दृष्टि हूँ सों दृष्टि मिलि रोंम-रोंम सीतल भई तन में उठत कव मिलूँगी दौरी ॥
लाल पाग सीस बांदे पान खात मुसकात अंग में लगावत हूँ चंदन की कौर ।
सूर श्याम प्रभु प्यारे की ऐसी सोभा निरखत मन में उठत कव मिलूँगी दौरी ॥

erī mẽ to yā maga nikasī āna acānaka kānha kumāra tarī apanī paurī,
dṛṣṭi hũ sõ dṛṣṭi mili rõma-rõma sītala bhaī tana mẽ uṭhata kaba milū̃gī daurī;
lāla pāga sīsa bānde pāna khāta musakāta aṅga mẽ lagāvata hũ candana kī kaura,
sūra śyāma prabhu pyāre kī aisī sobhā nirakhata mana mẽ uṭhata kaba milū̃gī daurī.

The translation is based on a clearer version of the verse sung in *havelī saṃgīta* style in *rāsalīlā*:

Emerging this way, suddenly, the prince Kānha came in his delightful appearance;

glances meeting each other, (I felt) cool in every pore, in the heart arouse the outcry of desire;
Lāla has bound the turban around his head, chewing betel, he smiles, sandal-paste applied to his limbs;
I became tired from seeing such beauty of Sūra's beloved Lord Śyāma, attachment approaches the heart.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
								G	P	D	s·N̲D
								e-	rī	mẽ	to
S·	-	-	N̲	s·N̲	D	N̲	D	P	P	-	-
yā			ma-		ga	ni-	ka-		sī		
G	pG	P	D	s·N̲	D	P	pG	P	pG	gS	S
ā-			na		a-	cā-			na-		ka
Ṇ̲	sN̲	Ḍ	S	G	G	P	-	P	D	ds·N̲	D
kā-		nha	ku-	mā-	ra	ta-		rī	a-	pa-	nī

Ṡ	-	N̲	D	P	G	S	-	(G	P	D	N̲D)
pau-			rī					(e-	rī	mẽ	to)
antarā											
G	PG	G	P	-	D	N̲	D	Ṡ	Ṡ	-	Ṡ
dṛ-		ṣṭi	hũ		sõ	dṛ-		ṣṭi	mi-		lī
N̲	ˢ˙N̲	Ṡ	ˢ˙Ġ	Ṡ	Ṡ	N̲	D	N̲	D	P	P
rõ-		na	rõ-		ma	sī-	ta-	la	bha-		ī
G	G	S	N̲	Ḍ	S	G	G	P	D	dsˑN̲	D
ta-	na		mẽ		u-	ṭha-	ta		ka-	ba	mi-
Ṡ	-	N̲	D	P	P	G	S	(G	P	D	N̲D)
lũ-		gī	dau-		rī	dau-	rī	(e-	rī	mẽ	to)
samcārī											
G	PG	G	P	-	P	D	N̲	D	D	P	P
lā-		la	pā-		ga	sī-		sa	bā-		nde

G	pG	P	G	S	S	N̲	N̲	Ḍ	S	-	S
pā-		na	khā-		ta	mu-	sa-		kā-		ta
S	S	-	pG	pG	G	P	-	P	D	N̲	D
aṅ-	ga		mẽ		la-	gā-		va-	ta	hū̃	
S·	-	N̲	N̲	D	P	G	S	(G	P	D	s·N̲D)
can-		da-	na	kī		kau-	ra	(e-	rī	mẽ	to)
ābhoga											
G	pG	G	P	-	P	D	ds·N̲	D	S·	S·	S·
					(D	N̲)					
sū-		ra	śyā-		ma	pra-	bhu		pyā-	re	kī
N̲	s·N̲	S·	G·	S·	S·	N̲	D	N̲	D	P	P
ai-		sī	so-		bhā	ni-	ra-		kha-		ta
G	G	S	G	P	P	D	N̲	D	S·	S·	S·
ma-	na		mẽ		u-	ṭha-	ta		ka-	ba	mi-
S·	N̲	D	D	P	P	G	S	(G	P	D	N̲D)
lū̃-		gī	dau-		rī	dau-	rī	(e-	rī	mẽ	to)

rāga Kedāra - dhrupada in Cautāla

verse: Svāmī Haridāsa (*Kelimāla* 40)

composition: Vidur Mallik

रोंम-रोंम रसना जो होती. तउँ तेरे गुन न बखाने जात ।
कहा कहूँ एक जीभ सखी री. बात की बात बात ॥
भान स्रमित और ससि हू - स्रमित भये (और) जुबति-जात ।
श्रीहरिदास के स्वामी स्याम (कहत री प्यारी), तू राखत प्रान जात ॥

rōma-rōma rasanā jo hotī, taū tere guna na bakhāne jāta,
kahā kahū̃ eka jībha sakhī rī, bāta kī bāta bāta;
bhāna sramita aura sasi hū - sramita bhaye (*aura*) *jubati-jāta,*
śrīharidāsa ke svāmī syāma (kahata rī pyārī), tū rākhata prāna jāta.

If my every pore were a tongue, even then your qualities could not be described;
What can I say with one tongue, o friend, my words are like the whistle of the wind;

The sun is worn out (describing your qualities), the moon too is worn out, and so are the group of young women;
Haridās's lord Śyāma says: o beloved, you keep my life from departing.

(translation: Ludmila Rosenstein)

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
S	-	S	M	G	P	M'	P	DPM	M	R	D
rõ-		ma	rõ-		ma	ra-	sa-	nā	jo	ho-	rī
S	Ḍ	P.	S S	S S	S S	R	R	S	S	-	S
ta-		ū	te-re	gu-na	na ba-	khā-	na		jā-		ta
antarā											
M	M	G	P	-	P PP	S·	S·	R·	S·	-	S·
ka-	hā		ka-		hū̃ eka	jī-	bha	sa-	khī		rī
S·	D	P	M'	-	P	DPM	-	M	R	S	S
bā-		ta	kī			bā-		ta	bā-		ta

sancārī											
D	-	P	P	M'	P	DPM	M	M	G	P	P
bhā-		na	sra-	mi-	ta	au-	ra	sa-	si	hū	sra-
D	DN	D	P	M'	P	DPM	M	M	R	-	S
mi-		ta	bha-		ye	ju-	ba-	ti	jā-		ta
ābhoga											
P	-	S·	S·	S·	S·	S·	R·	S·	S·	D	P
śrī-		ha-	ri-	dā-	sa	ke	svā-		mī	syā-	ma
M·	R·	S·	D	P m'	P	DPM	-	M	R	S	S
tū		rā-		kha-	ta	prā-		na	jā-		ta

rāga Lalita - dhrupada in Cautāla

composition: traditional

देखो सखी वृन्दावन में मोहन रास रच्यो ।
मोर मुकुट चँद्र भाल मुख तें मुरली धार ध्यान धारे लोग[१] ॥

[१] सब

dekho sakhī vṛndāvana mẽ mohana rāsa racyo /
mora mukuṭa candra bhāla mukha tẽ muralī dhāra dhyāna dhāre loga [1] *//*

[1] *saba*

Look, o friend, in Vṛndāvana, Mohana has arranged a *rāsa* dance.
All fix their minds on the one with the peacock-feather crown and the moon on the forehead, who holds the flute on his mouth.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī								Ṇ	R̲	G	M
								de-	kho	sa-	khī

M'	M	M	M	M	G	$\underline{R}$	G	M'	$\underline{D}$	N	$S^{\cdot}$
(M'	-)			(G	MM'	^{m}G	- $\underline{r}$)				
vṛn-		dā-	va-	na		mẽ		mo-		ha-	na
$S^{\cdot}$	-	N	$\underline{R}^{\cdot}S^{\cdot}$	N	$\underline{R}^{\cdot}$	N$\underline{D}$	M'M	(Ṇ	$\underline{R}$	G	M
rā-			sa		ra-	cyau		(de-	kho	sa-	khī
$\underline{\text{antarā}}$											
G	M'	$\underline{D}$	M'	$\underline{D}$	$N^{s^{\cdot}}$	$S^{\cdot}$	-	$S^{\cdot}$	N	$\underline{R}^{\cdot}$	$S^{\cdot}$
mo-		ra	mu-	ku-	ṭa	can-		dra	bhā-		la
N	$\underline{R}^{\cdot}$	$G^{\cdot}$	$\underline{R}^{\cdot}$	$S^{\cdot}$	$S^{\cdot}$	N	$\underline{R}^{\cdot}$	N	$\underline{D}$	M'	M
mu-	kha	tē		mu-	ra-	lī			dhā-		ra
$S^{\cdot}$	N	$\underline{R}^{\cdot}$	N	$\underline{D}$	M'$\underline{D}$	M'	M	(Ṇ	$\underline{R}$	G	M
dhyā-		na	dhā-		ra	sa-	ba	(de-	kho	sa-	khī

rāga Lalita - dhamāra

composition: traditional

श्री गोपाल नंदलाल हो तुम दरस को वेहाल ।
नैन तरस रहत तुमरे दरस को वृज के बाल ॥

śrī gopāla nandalāla ho tuma darasa ko behāla /
naina tarasa rahata tumare darasa ko brja ke bāla //

O Lord Gopāla, darling of Nanda, you look worn out;
at your vision, the eyes of Vraja's youths are filled with pity.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										N̩	R	G	MD
										śrī		go-	
M'	M	M	M	G	-	M'D	M'	M	M	M'	D	N	S˙
pā-		la	na-			nda-	lā-		la	ho		tu-	ma

S·	S·	S·	N	R̲·	N	D̲	M'	M	M				
da-	ra-	sa	ko		be-		hā-		la				
antarā										M'	D̲	N	S·
										nai-		na	
S·	S·	S·	N	R̲·	G·	R̲·	S·	-	S·	N	R̲·	G·	R̲·
ta-	ra-	sa	ra-				ha-		ta	tu-	ma-	re	da-
S·	S·	S·	N	R̲·	N	D̲	M'	M	M				
ra-	sa	ko	bṛ-	ja	ke		bā-		la				

rāga Malakauñśa - dhamāra

verse: Rāmakṛṣṇa

composition: traditional

(The verse of this *dhamāra* is still known in all four lines, whereas the composition is sung in two sections only).

आये हों कहाँ से हो गुपाल गालन लगाय गुलाल ।
अधरन अंजन पीक पलकन पैं जावक लायो भाल ॥
लटपट पाग चलत मग जीवत सोहैं मीन गुण माल ।
रामकृष्ण सांची कहों कौन सुहागिन भई बृजवाल ॥

āye hõ kahā̃ se ho gupāla gālana lagāya gulāla,
adharana añjana pīka palakana pā̃ jāvaka lāyo bhāla;
laṭapaṭa pāga calata maga jīvata sohā̃ mīna guṇa māla,
rāmakṛṣṇa sāncī kahõ kauna suhāgina bhaī bṛjavāla.

From where have you come, Gopāla? - (your) cheeks besmeared with red powder,
kohl on your lips, juice of chewed betel on your eyelids, the food-dye on your forehead;
(you) walk with a faltering gait, watching the path; (your) garland, shining like fishes, looks beautiful;
Rāmakṛṣṇa says truely who is that woman of Vraja who became so fortunate.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī							$\underline{G}$M	$\underline{G}$	S	$\underline{G}$	M	$\underline{D}$	$\underline{N}$
							ā-	ye	ka-	hā̃		se	
							(ā-ye	hõ)					
S·	ⁿ$\underline{D}$	$\underline{N}$	$\underline{D}$	M	$\underline{G}$	S	S	$\underline{D}$	$\underline{N}$	S	$\underline{G}$	M	$\underline{D}$
ho		gu-	pā-		la		gā-	la-	na	la-	gā-	ya	gu-
$\underline{N}$	$\underline{D}$	M	$\underline{G}$	M	$\underline{G}$	S	/						
lā-					la		/						
antarā										$\underline{G}$	M	$\underline{D}$	$\underline{N}$
										a-	dha-	ra-	na
S·	S·	S·	$\underline{D}$	$\underline{N}$	S·	$\underline{G}$·M·	$\underline{G}$·S·	$\underline{D}$	$\underline{D}$M	$\underline{G}$	M	$\underline{D}$	$\underline{N}$
aĩ-	ja-	na	pi-	ka	pa-	la-	ka-		na pā	jā-		va-	ka
- S·	-	ⁿ S·	$\underline{N}$	$\underline{D}$	M	$\underline{G}$S	/						
lā-		yo	bhā-		la		/						

rāga Mārvā - dhrupada in Cautāla

composition: traditional

वंसी नटवर बाजै लिन्हो गोपी छीत माधव गिरिधर सव सखी बिछुरे बुलायै ।
मोर मुकुट चंद्र भाल मुख तें मुरली धर ध्यान धर अमरगायै ॥

bamsī naṭavara bājai linho gopī chīta mādhava giridhara saba sakhī bichure bulāyai;
mora mukuṭa candra bhāla mukha tẽ muralī dhara dhyāna dhara amaragāyai.

The skilful dancer plays (his) flute, Mādhava steals away the hearts of the *gopīs*; Giridhara calls all the *sakhīs* to part (with their families).

Fixing (one's) mind on the one with the peacock-feather crown (and) the *tilaka* on (his) forehead, (who) holds the flute on his lips one becomes immortal.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
$\underline{\text{sthāyī}}$											
$\underline{D}$	-	M'	G	G	G	M'	G	$\underline{R}$	S^{ṇs}	$\underline{R}$	S
baṃ-		sī		na-	ṭa-	va-	ra	bā-	jai		
^{s}Ṇ	Ṇ	$\underline{\text{Ḍ}}$	^{ṇ}Ṃ'	$^{ṇ}\underline{\text{Ḍ}}$	^{s}Ṇ	$\underline{R}$	S	S	Ṇ	$\underline{R}$	S
ha-	ra		li-		nho	go-		pī	chī-		ta
Ṇ	$^{g}\underline{R}$	G	G	M'	M'	$\underline{D}$	$\underline{D}$	$^{n}\underline{D}$	$^{\dot{s}}$N	$\underline{\dot{R}}$	Ṡ
mā-		dha-	va	gi-	ri-	dha-	ra	sa-	ba	sa-	khī
$\underline{\dot{R}}$	N	$\underline{D}$	M'	N	$\underline{D}$	M'	G	$\underline{R}$	S^{ṇs}	$\underline{R}$	S
bi-	chu-	re		bu-	lā-						yai
$\underline{\text{antarā}}$											
M'	-	G	M'	$\underline{D}$	N	$^{\dot{r}}$Ṡ	-	Ṡ	N	$\underline{\dot{R}}$	Ṡ
mo-		ra	mu-	ku-	ṭa	ca-		ndra	bhā-		la

N	Ṙ̲	Ġ	Ṙ̲	Ṡ	Ṡ	N	Ṙ̲	N	$^{\underline{d}}$N	D̲	D̲
mu-	kha	tē		mu-	ra-	lī			dha-		ra
M'	N	D̲	M'	G	-	M'	G	R̲	Ṣ^{ṇs}	R̲	S
dhyā-		na	dha-	re		a-	ma-	ra-	gā-		yai

rāga Mulatānī - dhrupada in Sūlatāla

composition: traditional

ए मन रें तू थीर न रहत हौं काली सरनागत लहौं पें ज्ञान तवही सुख पावोगे ।
काम क्रोध मद लोभ त्याग सव करि सत्संगत लहौं पें ज्ञान तवही सुख पावोगे ॥

e mana re tū thīra na rahata haũ kālī saranāgata lahaũ pẽ jñāna tabahī sukha pāvoge /
kāma krodha mada lobha tyāga saba kari satsaṅgata lahaũ pẽ jñāna tabahī sukha pāvoge //

O mind, you are not steady - taking refuge in the black one and meditating upon him, you will obtain happiness;

renounce passion, anger, pride and greed, pursue everything in the company of the good, meditate upon him -thus you shall obtain joy.

1	2	3	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyī									
$\underline{G}$	-	M'	P	M'	$\underline{G}$	$\underline{R}$	S	S	-
e		ma-	na	re				tū	
Ṇ	Ṇ	S	$\underline{G}$	$\underline{R}$	S	S	-	-	-
thī-	ra	na	ra-	ha-	ta	haũ			
S	S˙	N	-	$\underline{D}$	P	P.	-	$\underline{G}$	S
kā-		ī		sa-	ra-	nā-		ga-	ta
$\underline{G}$	M'	P	N	S˙	$\underline{R}$˙	-	S˙	S˙	S˙
la-	haũ		pẽ		jñā-		na	ta-	ba-
S˙	N	$\underline{D}$	P	M'	$\underline{G}$	$\underline{R}$	S	S	S
hī		su-	kha	pā-				vo-	ge

antarā

P	-	P	$\underline{G}$	-	M'	P	N	S·	-
kā-		ma	kro-		dha	ma-	da	lo-	
S·	(-)	$\underline{G}$·	$\underline{R}$·	S·	N	$\underline{D}$	P	P	-
bha		tyā-		ga	sa-			ba	
M'	M'	P	$\underline{G}$·	$\underline{R}$·	-	S·	-	S·	S·
ka-	ri	sa-	ta-	sa-				ṅga-	ta
S	S	S·	N	-	$\underline{D}$	-	P	$\underline{G}$	M'
la-	haũ		pē		jñā-		na	ta-	ba-
$\underline{G}$	-	M'	P	M'	$\underline{G}$	$\underline{R}$	S	S	S
hī		su-	kha	pā-				vo-	ge

rāga Naṭa Bhairava - dhrupaḍa in Cautāla

verse: Svāmī Haridāsa

composition: Vidur Mallik

नील लाल गौर के ध्यान वैठे श्री कुंजविहारी ।
ज्यौं -ज्यौं सुख चाहत नाहीं . त्यौं -त्यौं दुख होत भारी ॥
अरवराइ प्रगट भई जु. सुख वहुत भयौ हिया री ।
श्रीहरिदास के स्वामी श्यामा करो मनुहारी ॥

nīla lāla gaura ke dhyāna baiṭhe śrī kuñjabihārī;
jyaū-jyaū sukha cāhata nāhī. tyaū-tyaū dukha hota bhārī;
arabarāi pragaṭa bhaī ju, sukha bahuta bhayau hiyā rī;
śrīharidāsa ke svāmī śyāmā karo manuhārī.

The blue darling, adored by the fair one, there sits Kuñjabihārī;
just as one does not desire happiness, thus the burden of sorrow was heavy;
confusion arouse, much joy arouse in the heart;
Haridāsa's Lord Śyāmā bestows conciliation.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
R	-	G	M	P	P	D̲	P	M	G	R	S
nī-		la	lā-		la	gau-	ra	ke	dh̊yā-		na
D̲	-	N	S·	S·	-	s·D̲	D̲	P	M	GM	RS
bai-		ṭhe	śrī			kuñ-	ja-	bi- ,	hā-		rī
antarā											
M	R	G	M	P	P	D̲	D̲	N	S·	S·	S·
(R	-)										
jyaũ		jyaũ		su-	kha	pā-	va-		ta	nā-	hī̃
G·R·	S·	D̲	-	- P	- P	M	G	M	R	S	S
(G·R·S·	-)										
tyaũ		tyaũ		- du-	- kha	ho-		ta	bhā-		rī

samcārī											
NNN	N$\underline{D}$	$\underline{D}$P	(-)PP	PM	GR	(-)RR	GG G	(-)M	$\underline{D}$	PP	- P
a-ra-ba-	rā -	i	pra-ga-	ṭa bha-	ī	su-kha	ba-hu-ta	- bha-	yau	hi-yā	- rī
ābhoga											
M	P	-	-	$\underline{D}$	$\underline{D}$	S·	-	S·	S·	S·	S·
śrī				ha-	ri-	dā-		sa	ke	svā-	mī
S·S·	R·	S·S·	$\underline{D}$	P	(-)S·	R·G·	R·S·	$\underline{D}$	PM	GR	- S
śyā-mā	kuñ-	ja-bi-	hā-	rī	- ka-	ro	ma-nu-	hā-	rī		

rāga Pūriyā Dhanāśrī - dhrupada in Jhapatāla

verse: Sadāraṅga

composition: traditional

जाओ जी जाओ ना छेड़ो श्याम. इतनी विरज मोड़ि मानो-मानो लंगर ।

अरज गरज मोरी एको नहीं मानत. उन विनु सदारंग युग सम वितत ॥

jāo jī jāo nā cheṛo śyāma, itanī moṛi māno-māno laṅgara /
araja garaja morī eko nahī̃ mānata, una binu sadāraṅga yuga sama bitata //

Go, go away, do not tease me, Śyāma, having turned as if (you were) so innocent, o mischievious one; not even one of my loud requests he respects; without that one, an entire age passes for Sadāraṅga.

1	2	3	4	5	6	7	8	9	10
×	.	2	.	.	o	.	3	.	.
sthāyī							M'	R	G
							jā-	o	jī
P	-	P	-	D	M'	G	M'	-	G
jā-		o		nā	che-	ṛo	śyā-		ma
R	G	M	D	M'	G	R	S	-	S
i-	ta-	nī		vi-	ra-	ja	mo-		ṛī

Ṇ	Ṇ	R̲	G	M'	P	P	(M'	R̲	G
mā-	no	mā-	no	laṅ-	ga-	ra	(jā-	o	jī̃
antarā									
M'	G	M'	D̲	M'	S˙	S˙	S˙	-	S˙
a-	ra-	ja		ga-	ra-	ja	mo-		rī
N	N	N	R̲˙	N	N	D̲	P	-	P
e-	ko	na-		hī̃	mā-		na-		ta
M'	P	M'	G	G (R̲)	M'	P	P	-	P
u-	na	bi-		nu	sa-	dā-	raṅ-		ga
S˙	N	D̲	P	P	M'	G	(M'	R̲	G
yu-	ga	sa-		ma	bi-		(jā-	o	jī̃

rāga Pūrvī - dhamāra

verse: Jagannātha Kavirāya

composition: traditional

This verse consists of four lines of which only the first and second lines are transmitted and sung in the Darbhangā tradition.

This *dhamāra* is sung in rāga Pūrvī in the *havelī saṃgīta* tradition, too (cf. the composition quoted in Nayak 1985:247-8).

आ हो कैसे जाने पावोगे भार होरी में कल जो गई तुम भजि ।
गाली दूँगी देव हसि हसि मुख मिलूँगी आज ॥

ā ho kaise jāne pāvoge bhāra horī mẽ kala jo gaī tuma bhaji;
gālī dūṅgī deva hasi hasi mukha milūṅgī āja.

O how will you (now) duely go, as you run away yesterday in (the middle of) Holi?
I will talk bad, o my Lord, (but with) a smiling face I shall meet (you) today.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyi									M'	Ṇ	R̲	G	M'
									ā	ho		kai-	se

P	-	m'P	M'	P	G	M^{pm}	G	-	-	R̲	G	M'G	R̲
jā-		ne	pā-			vo-	ge			bhā-	ra	ho-	
S	-	S	Ṇ	R̲	G	M'	P	-	-	M'	D̲	N	-
rī		mẽ	ka-	la	jo	ga-	ī			tu-		ma	
N	- D̲	-	M'	P	G	M	G	-	/				
bha-							jī		/				
antarā										M'	G	M'	D̲
										gā-		lī	
S·	-	S·	N	R̲·	S·	-	N	R̲·	G·	G·	R̲·	S·	S·
dūṅ-		gī	de-		va		ha-	si	ha-	si	mu-	kha	mi-
S·N	D̲	-	M'	P	G	M^{pm}	G	-	/				
lūṅ-			gī		ā-		ja		/				

rāga Rageśrī - dhamāra

verse: Svāmī Haridāsa (cf. dhamāra in rāga Bageśrī)

composition: Vidur Mallik

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										S·	$\underline{N}$	D^p	$\underline{N}$
										kuñ-		ja-	bi-
D	-	M	G	-	M	R	$\underline{N}\underline{N}$	S	S	$\underline{N}$	S	Ḍ	$\underline{N}$
hā-		rī	haũ			te-	rī ba-	lā	i	nī-		ke	hau
S	G	-	M	D$\underline{N}$	D	M	R	$\underline{N}$	S	/			
gā-					va-		ta			/			
antarā										G	M	D	$\underline{N}^d$
										rā-	ga	rā-	gi-
S·	S·	S·	G·	M·	R·	$\underline{N}$	S·	$\underline{N}$	D	/			
nī-	na	ke	jū-	tha	u-	pa-	jā-	va-	ta	/			
samcārī										G	M	D	$\underline{N}$
										tai-	si-	ye	

D	-	M	G	-	M	-	R	N̲	S	N̲	S	Ḍ	N̲
tai-		sī	mi-		ī		jo-		rī	pri-	yā	jū	kau
S	G	-	M	DN̲	D	MM	R	N̲	S	/			
mu-	kha		de-	kha	can-	da la-	jā-	va-	ta	/			
ābhoga										G	M	D	N̲D
										śrī-		ha-	ri-
Ṡ	Ṡ	Ṡ	Ġ	Ṁ	Ṙ	N̲	Ṡ	N̲	D	D	N̲	Ṡ	ĠṀ
dā-	sa	ke	svā-		nī		śyā-	mā		kuñ-		ja-	bi-
Ṙ	N̲	Ṡ	Ṡ	N̲	D	N̲	D	D	M	G	M	D	N̲D
hā-	rī	kau	nṛ-		tya	de-	kha-	ta		kā-		hi	na
Ṡ	N̲	D	M	GM	R	-	N̲	-	S	/			
bhā-					va-		ta			/			

rāga Rāmakalī - dhrupada in Jhapatāla

composition: traditional

आज सखी भोर चलु सरजू तट बाटीका. रचित मनी दहम जहाँ सीता निरखु ॥
सुमन सुप्रकाश हर चमन या मोद जुत. राम कली कली परस सोह छबि दृग हिरकि ॥

āja sakhī bhora calu sarajū taṭa bāṭīkā, racita manī dahama jahā̃ sītā nirakhu //
sumana suprakāśa hara camana yā moda juta, rāma kalī kalī parasa soha chabi dṛga hiraki //

Today, o friend, come to Sarayu's bank before dawn, to see Sītā who, adorned with jewels, sets alight (everything) there;
such pleasure is attached to the flower garden, (full of) beauty and radiance, rāga Rāmakalī touches the unblown flowers, shining splendor approaches the eyes.

1	2	3	4	5	6	7	8	9	10
×	.	2	.	.	o	.	3	.	.
sthāyī					M	-	P	G	M
					ā-		ja	sa-	khī

D̲	-	P	P	P	M'	P	D̲	N̲	D̲
bho-		ra	ca-	lu	sa-	ra-	jū	ta-	ṭa
P	M	G	G	R̲	-	-	-	-	-
bā-		ṭī-	kā						
R̲	G	G	M	D̲	P	M	M	M	G
ra-	ci-	ta	ma-	nī	da-	ha-	ma	ja-	hā̃
G	R̲	G	M	P	G	M	(R̲	-	S
sī-		tā		ni-	ra-	khu	(sa-		khī
antarā									
M	M	P	D̲	N	Ṡ	-	Ṡ	Ṡ	Ṡ
su-	ma-	na	su-	pra-	kā-		śa	ha-	ra
D̲	D̲	D̲	N	Ṡ	D̲	-	D̲	P	P
ca-	ma-	na	yā		mo-		da	ju-	ta

M'	P	D	N	D	P	M	P	G	M
rā-		ma	ka-	ī	ka-	ī	ra-	ra-	sa
D	-	D	P	M	M	M	P	G	M
so-		ha	cha-	bi	dṛ-	ga	hi-	ra-	ki

rāga Śāḍava Basanta - dhamāra

verse: Gopīśvara Siṃha

composition: traditional

(The verse of this *dhamāra* is still known in all four lines, whereas the composition is sung in two sections only).

भमरा छाई रह्यो परदेस श्रीव्रजराज कुमार रे।
रितु पति आये सुभग सुर कोकिल पंचम करत उचार रे ॥
प्रफुलि देखि प्रसून विविध तरु वढ़त मदन मद भार रे।
कब दैहैं व्रजनाथ आई मोहिं गोपीश सुख सार रे ॥

bhamarā chāī rahyo paradesa śrībrajarāja kumāra re /
ritu pati āye subhaga sura kokila pañcama karata ucāra re //
praphulita dekhi prasūna taru baṛhata madana mada re /
kaba daihaĩ brajanātha mohī gopīśa sukha sāra re //

The black bee is swarming upon the land, the lustrous prince of Vraja;
the lord of the seasons [spring] has come, the black cuckoo utters (his) beautiful, melodious sounds;
seeing the blossoming flowers of various trees, the burden of lustful passion increases;
Gopīśvara (says), when will the true lord of Vraja come to give me the essence of joy.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										M'	D	N	Ṡ
										bha-	ma-	rā	
Ṡ	-	(Ṡ)	Ṡ	-	D	N	M'	G	-	-	-	M'	D
chā-		(ī)	chā-		ī	ra-	hyo					pa-	ra-

N^{d}	M'	G	M'	G	R	S	S	M	G	M'	D	N	S·
de-					sa		śrī	bra-	ja-	rā-		ja	ku-
R·	S·	-	N	D	N	N	M'	DM·	G				
mā-						ra	re						
antarā			M'	D	N	S·	S·	S·	S·	S·	N	R·	S·
			ri-	tu	pa-	ti	ā-	ye	su-	bha-	ga	su-	ra
R·	N	S·	D	N	D	N	G·	-	-	M'·	G·	R·	S·
ko-			ki-			la	pa-					ñca-	ma
S·	S·	D	M'	D	N	S·	S·	- N	DM'	(G	M'	D	N
ka-	ra-				ta	u-	cā-		ra	(bha-	ra-	rā	

rāga Śahānā - dhrupada in Cautāla

verse: Nāyaka Baksu
composition: traditional

आज जनम सफल भयो तानसेन बाबा हरिदास हाथ पकरियो श्री राग सिखायो पहले पहल ।

औरन से सिख्यो मुहम्मद गोश पीर समान बक्सु के दरबार में पहले पहल !!

āja janama saphala bhayo tānasena bābā haridāsa hātha pakariyo śrī rāga sikhāyo pahale pahala /
aurana se sikhyo muhammada gośa pīra samāna baksu ke darabārā mẽ pahale pahala //

Today, life has become fruitful - taking Tānasena's hand, Bābā Haridāsa taught him rāga Śrī for the first time.
He learnt in different ways, likewise Muhammad and the saints in Bakṣu's court (learnt it) for the first time.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
S	-	M	M	P	P	D	N̲	P	P ·	G̲	M
ā-		ja	ja-	na-	ma	sa-	pha-	la	bha-	yo	
D	-	N̲P	P		P	N	S˙	S˙	S˙	S˙	S˙
tā-		na-	se-		na	bā-	bā	ha-	ri-	dā-	sa

R˙	S˙	S˙	s˙D	DN̲	P	G̲	-	M	D	- N	S˙
hā-		tha	pa-	ka-	ri-	yo		śrī	rā-		ga
R˙	S˙	D	DN̲	P	G̲	M	R	-	S	-	S
si-	khā-	yo	pa-	ha-	le	pa-	ha-		•		la
antarā											
G̲	M	D	N̲	P	P	N	-	S˙	S˙	-	S˙
au-		ra-			na	se			si-		khyo
G̲˙	m˙G̲˙	M˙	R˙	-	S˙	D	-	N̲S˙	P	-	P
sā-			ha		mu-	ha-			mma-		da
D	P	G̲	M	R	S	S	S	M	M	P	P
ba-	ka		sa-	mā-	na	nā-	ya-	ka	bā-		ba
D	N̲	N	S˙	-	S˙	N̲P'	-	G̲	M	R	S
pī-		ra									

rāga Śahānā - dhamāra

composition: traditional

कुंजन उड़त गुलाल री दैया. होरी खेलत मोसे कृष्ण कन्हैया ।
सब सखियाँ मिलि बनी बनी आयो. खेलत हों नंदलाल री दैया ॥

kuñjana uṛata gulāla rī daiyā, horī khelata mose kṛṣṇa kanhaiyā /
saba sakhiyā̃ mili banī banī āyo, khelata hō nandalāla rī daiyā //

Red powder spreads in the forest, Kṛṣṇa Kanhaiyā plays Holī.
All the girl-friends have come to meet in the small groves, Nandalāla is playing.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī							D	N̲	P	D	Ṃ	P	N
										(M	P	N	S·)
							kuñ-	ja-	na	u-	ṛa-	ta	gu-
S·	S·	S·	s·D	N̲	S·	PG̲	D	DN̲	P	- P	PP	G̲	M
lā-	la	rī	dai-			yā	ho-	rī		- khe-	la-ta	mo-	se
D	D	-	N	S·	-	S·							
kṛṣ-	ṇa		kan-	hai-		yā							
antarā													
										G̲	M	D	N
										sa-	ba	sa-	khi-
S·	S·S·	R·	G̲·	M·	R·	S·	D	N̲	P	M	P	N	N
yā̃	mi-li	ba-	nī		ba-	nī	ā-		yo	khe-		la-	ta
S·	R·	S·	S·	DN̲	S·	DN̲	(D	N̲	P				
hõ	nan-	da-	lā-	la rī	dai-	yā	(kuñ-	ja-	na	…			

rāga Śaṅkaṛā - dhrupada in Cautāla

composition: traditional

गौरी पति विश्वनाथ खबर लो हमारी ।
जटा जूट माथा सोहे कालाकट कंठा लसे ॥
डिमक-डिमक डमरु वजे भाल शशि धारी ।
मुण्ड माल गला शोभे गिरिजा बाम अंग शोभे ॥

gaurī pati viśvanātha khabara lo hamārī,
jaṭā jūṭa māthā sohe kālākaṭa kaṇṭha lase;
ḍimaka-ḍimaka ḍamaru baje bhāla śaśi dhārī,
muṇḍa māla galā śobhe girijā bāma aṅga śobhe.

O Lord Śiva, lord of Pārvatī, do take care of us.
Matted hair looks beautiful (on your) head, dark poison sticks in (your) throat;
the *ḍamaru* (pellet-drum) sounds ' *ḍimaka ḍimaka*', holding the moon (on your) forehead,

the garland of skulls (around your) neck, Girijā on your left side looks beautiful in her limbs.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
N	D	S·	N	P	P	G	-	P	ʳG	-	S
gau-		rī		pa-	tī	vi-		śva-	nā-		tha
S	S	S	G	-	P	N	D	S·	N	P	G
kha-	ba-	ra	lo		ha-	mā-			rī		
antarā											
S	S	-	G	-	P	N	-	S·	S·	-	S·
ja-	ṭā		jū-		ṭa	mā-		thā	so-		he
G·	S·	S·	N	P	P	G	-	gP	G	-	S
kā-		lā-	ka-		ṭa	ka-		ṇṭha	la-		se

samcārī											
G	G	G	P	P	P	N	N	s·N	P	G	G
ḍi-	ma-	ka	ḍi-	ma-	ka	ḍa-	ma-	ru	ba-		je
G	-	P	G	S	S	Ṇ	Ḍ	S	N	S	G
bhā-		la	śa-		śi	dhā-			rī		
ābhoga											
G	-	G	P	-	P	N	N	S·	S·	-	S·
muṇ-		ḍa	mā-		la	ga-	lā		śo-		bhe
G·	G·p·	r·G	S·	S·	ND	S·	N	P	G	S	S
gi-	ri-	jā		bā-		ma	aṅ-	ga	śo-		bhe

rāga Śaṅkaṛā - dhrupada in Cautāla

verse: Tulasīdāsa

composition: traditional

शंकर हर महादेव सेवक सुर जाके ।
भस्म अंग शीश गंगा वाहन वल अति प्रचंड. गौरी आराधंग संग भंग रंग छाके ॥

śaṅkara hara mahādeva sevaka sura jāke /
bhasma aṅga śīśa gaṅgā bāhana bala ati pracaṇḍa, gaurī ārādhaṅga saṅga bhaṅga raṅga chāke //

O Śaṅkara Hara Mahādeva, attended by the gods;
limbs (besmeared with) ashes, the Gaṅgā (on your) forehead, conveying exceedingly fearsome power, (you are) together with Gaurī, the adored one, full of beauty.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
N	-	S·	N	P	P	P	G	-	P	G	P
						(G	G	P	G	P)	
śaṅ-		ka-	ra	ha-	ra	ma-	hā-		de-		va

(-)	S·	S·	N	N	P	G	-	P	G	-	S
	se-	va-	ka	su-	ra	jā-			ke		
antarā											
(-)	Ṇ	S	P	G	G	(-)	P	P	N	-	S·
	bha-	sma	aṅ-		ga		śī-	śa	gaṅ-		gā
S·	-	S·	S·	S·	S·	N	N	S·	N	P	GP
										(-	S·)
bā-		ha-	na	ba-	la	a-	ti	pra-	ca-		ṇḍa
S·	-	G·	-	G·	S·	N	-	S·	G·	-	S·
gau-		rī		ā-	rā-	dhaṅ-		ga	saṅ-		ga
S·	N	N	P	G	P	S·	N	P	G	-	P
bhaṅ-		ga	ra-		ṅga	chā-			ke		

rāga Śaṅkarā - dhamāra

composition: traditional

राधा गौरी खेलन निकसी होरी के दिनन में ।
अवीर गुलाल सों थार भरि लायो और मलत मुख दौरी ॥

rādhā gaurī khelana nikasī horī ke dinana mẽ,
abīra gulāla sõ thāra bhari lāyo aura malata mukha daurī.

The fair Rādhā has come out playing in the days of Holi;
he brought a plate with red powder and rushingly smears her face.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										G	P	N	Ṡ
										rā-		dhā	
N	P	P	G	-	G	P	G	G	S	Ṇ	S	G	P
gau-		ī	khe-		la-	na	ni-	ka-	sī	ho-			

N	S·	G·	G·	S·	ND	S·	N	$^{s\cdot}$N	P	/			
		ho-	rī		ke	di-	na-	na	mẽ	/			
antarā										G	P	N	N
										a-	bī-	ra	gu-
S·	S·	S·	G·	G·	G·	G·P·	G·	S·	S·	S	G	P	N
lā-	la	sõ	thā-	ra	bha-	ri	lā-		yo	au-		ra	ma-
S·	S·	·	N	D	N	S·	N	P	P	/			
la-	ta		mu-		kha		dau-		rī	/			

rāga Sindhūrā - dhamāra

composition: traditional

लाड़ली तूँ मान न कीजै होरी के दिनन में . कौन तिहारों री बान ।
बिहँसि-बिहँसि कै खेलौ छाँड़ि कै तूँ ही तौ बैठी भौंहें तान ॥

lāṛalī tū̃ māna na kījai horī ke dinana mẽ, kauna tihārō rī bāna /
bihāsi-bihāsi kai khelau chā̃ṛi kai tū̃ hī tau baiṭhī bhaū̃he tāna //

Darling, do not remain angry in the days of Holī, who (can equal you in) your qualities;
smilingly giving up play, you sit with your eyebrows knitted.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										M	P	N	S
										lā-	ṛa-	lī	tū̃
Ṡ	-	-	Ṙ	Ġ̲	Ṙ	Ṡ	Ṙ	N̲	DP	P	M	P	D
mā-					na	na	kī-		jai	ho-	rī	ke	di-
G̲	G̲	R	-	S	R	P	G̲	R	S	R	G̲	R	S
na-	na						mẽ			kau-		ṇa	ti-
R	M	-	P	D	N	Ṡ	Ṙ	N̲	DP				
hā-					rõ-	gī	bā-		na				

antarā										M	P	N	S·
										bi-	hā-	si	bi-
S·	S·	S·	R·	$\underline{G}$·	R·	S·	R·	$\underline{N}$	D	D	M	N	-
hā-	si	kai	khe-		lau		chā̃-			ṛi		kai	
S·	-	-	R·	$\underline{G}$·	R·	S·	S·	S·	-	S·	$\underline{N}$	R·	S·
tū̃			tū̃		hī	tau	bai-	ṭhī		bhaū̃-		he	
R·	$\underline{N}$	-	D	P	D	M	$\underline{G}$	R	S				
tā-			na										

rāga Yamana - dhrupada in Cautāla

verse: Hita Harivaṃśa (*Hita Caurāsī* 12)

composition: traditional

चलहि राधिके सुजान तेरे हित सुख निधान, रास रच्यौ श्याम तट कलिंदनंदिनी री माई ।
निर्त्तत जुवती समूह राग रंग अति कुतूह, बाजत रस मुरलिका अनंदनंदिनी री माई ॥

calahi rādhike sujāna tere hita sukha nidhāna, rāsa racyau syāma taṭa kalindanandinī rī māī:
nirttata juvatī samūha rāga raṅga ati kutūha, bājata rasa muralikā anandanandinī rī māī.

Come, wise Rādhikā! For your love and the treasure of your happiness, Śyāma has arranged the circle-dance on Yamunā's bank;
the young women dance; dyed in love, they are very zealous, as the joyful flute plays for delight.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	o	.	2	.	o	.	3	.	4	.
sthāyī											
P	N	D	P	M'G	M'	P	M'	G	R	S	S
ca-	la-	hi	rā-		dhi-	ke		su-	jā-		na
Ṇ	-	R	-	G	M'	P	M'	G	R	S	S
te-		re		hi-	ta	su-	kha	ni-	dhā-		na
Ṇ	-	R	R	G	-	M'	G	M'	D	P	P
rā-		sa	ra-	cyau		śyā-		ma	ta-		ṭa

S·	N	D	P	G	M'	P	M'	G	R	S	S
ka-	lin-	da-	na-		ndi-	nī			rī	mā-	ī
antarā											
P	M'G	M'	D	N	D	S·	-	N	N	R·	S·
ni-		rtta-	ta	ju-	va-	tī		sa-	mū-		ha
N	R·	G·	R·	S·	S·	N	N	ND	N	P	P
rā-		ga	raṅ-		ga	a-	ti	ku-	tū-		ha
P	M'G	M'	D	N	D	S·	S·	S·	S·	-	S·
bā-		ja-	ta	ra-	sa	mu-	ra-	li-	kā		a-
S·	G·	R·	S·	ND	N	P	M'	G	R	S	S
na-		nda-	na-		ndi-	nī			rī	mā-	ī

rāga Yamana - dhamāra

composition: traditional

ऐरी डप वाजन लागे चंग मृदंग झांझ झंकारे ।

एक गावत एक मृदंग वजावत एक नाचत दै दै ताल ॥

airī ḍapa vājana lāge caṅga mṛdaṅga jhānjha jhankāre;
eka gāvata eka mṛdaṅga vajāvata eka nācata dai dai tāla.

Frame-drums and barrel-drum start to play, the cymbals sound *jhanjhan*;
One sings, one plays the barrel-drum, one dances, keeping time.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
×	.	.	.	.	2	.	o	.	.	3	.	.	.
sthāyī										Ṇ	Ḍ	Ṇ	R
										ai-	rī	ḍa-	pa
G	-	-	G	R	G	P	R	S	S	Ṇ	-	Ṇ	S
vā-					ja-	na	lā-		ge	caṅ-		ga	mṛ-
Ṇ	-	S	Ṇ	R	G	P	R	S	S	/			
daṅ-		ga	jhā-	njha	jha-	na-	kā-		re	/			

antarā										M'	G	M'	D
										e-	ka	gā-	
S˙	S˙	S˙S˙	N	R˙	G˙	R˙	S˙	N	P	P	P	M'	G
va-	ta	e-ka	mṛ-	daṅ-	ga	va-	jā-	va-	ta	e-	ka	nā-	
M'	D	S˙	N	DP	P	M'	G	R	S	/			
ca-	ta	dai	dai		tā-				la	/			

rāga Yamana - dhrupada in Sūlatāla

verse: cf. dhamāra in rāga Bhūpa Kalyāṇa

composition: traditional

1	2	3 .	4	5	6	7	8	9	10
×	.	o	.	2	.	3	.	o	.
sthāyī									
S·	N	D	P	M'	P	D	m' -	M'	P
tā-			la	dṛ-	ṛha	mu-		drā	
G	R	G	R	S	R	S	-	-	S
dṛ-	ṛha	gā-				ve			pra-
Ṇ	R	G	M'	S·	N	D	P	G	M'
			(P)						
vī-									ṇa
antarā									
M'	G	M'	D	S·	-	-	-	S·	-
kha-	ra-	ja	hī	sā-				dhe	
N	R·	G·	R·	S·	N	D	P	P	-
nā-		da	a-	lā-				pa	

G	R	G	P	R	-	S	-	S	-
pu-	na	ri-	tu	gā-				ve	
Ṇ	R	G	S˙	N	D	P	M'	G	M'
sā-		dhe	tī-		na	grā-			ma

Musicians of the Darbhangā tradition

The list of *dhrupada* singers and *pakhāvajīs* of the Darbhangā *gharānā* given below does not provide detailed biographic sketches of all the important musicians of this tradition in past and present; it confines itself to brief notes on the musicians referred to in the text.

(a) senior musicians of the Darbhangā *gharānā*

Abhay Narayan Mallik: born 1937; belongs to the family lineage of Karttarām. Studied *dhrupada* singing from the age of 16 under the guidance of his granduncle Pt. Ram Chatur Mallik. Visited Italy together with Pt. Ram Chatur Mallik in 1981, and Germany in 1992. Since 1983, Abhay Narayan Mallik is reader in music at the Indira Kala Sangeet Vishvavidyalaya in Khairagarh (Madhya Pradesh).
Anand Kumar Mallik: born 1960; is the second son of Pt. Vidur Mallik. Trained by his father as a *pakhāvaja* and *tablā* player. Visited Europe several times. Since 1994, Anand Kumar Mallik is based in Vrindaban where he is affiliated with Śrī Caitanya Prema Saṃsthāna.
Prem Kumar Mallik: born 1962; is the youngest son of Pt. Vidur Mallik. Learnt *dhrupada* singing from his father. Toured Europe several times, where he performed both with his father and elder brother, and on his own. At present, Prem Kumar Mallik is lecturer in music at the University of Allahabad.
Pt. Ram Chatur Mallik: (1906-1990), was one of the last Indian musicians to have been employed as a court musician (at the royal court of Darbhangā which he joined in 1924). Belongs to the family lineage of Karttarām. One of the most famous *dhrupada* singers of the present century.
Ram Kumar Mallik: born 1957; is the eldest son of Pt. Vidur Mallik. Studied *dhrupada* under the guidance of his father. Performed in various European countries together with his father and Prem Kumar Mallik. Teaches *dhrupada* at the Kameshwar Singh Sanskrit University in Darbhangā.
Pt. Vidur Mallik: born 1936; descendant of the family lineage of Rādhākṛṣṇa. Since the death of Pt. Ram Chatur Mallik in 1990, Pt. Vidur Mallik is the most senior *dhrupada* singer of the Darbhangā tradition. Studied *dhrupada* under the guidance of his father Pt. Sukhdev Mallik. Visited Europe repeatedly where he performed together with his sons.

Since 1982, Pt. Vidur Mallik teaches *dhrupada* at the Vraja Kalā Gurukula at Śrī Caitanya Prema Saṃsthāna in Vrindaban.

Ramashish Pathak: senior *pakhāvaja* player of the Darbhangā *gharānā*, accompanies the leading vocalists of this *dhrupada* tradition.

Pt. Siyaram Tiwari: born 1921; hails from a renowned family of musicians from Darbhangā. Learnt *dhrupada* from Pt. Kshitipal Mallik, the musical teacher of Pt. Ram Chatur Mallik's father Rajit Ram Mallik. Pt. Siyaram Tiwari is one of the main exponents of *dhrupada* in Darbhangā style of the present.

Ramji Upadhyay: born 1934; leading *pakhāvajī* of the Darbhangā tradition. Trained as a *pakhāvaja* player by his elder brother Baldev. Accompanies the major vocalists of the Darbhangā *gharānā* in performances both in India and abroad.

Ravishankar Upadhyay: son of Ramji Upadhyay. Learnt *pakhāvaja* playing from his father. Accompanies the junior singers of the Mallik family such as Ram Kumar and Prem Kumar Mallik.

(b) senior *dhrupada* students of the Vraja Kalā Gurukula

Sukhdev Caturvedi: senior disciple of Pt. Vidur Mallik. Performs at the major *dhrupada* festivals in India. At present, Sukhdev Caturvedi teaches *dhrupada* in Mathura.

Amelia Cuni: Italian *dhrupada* singer, disciple of both Ustad Rahim Fahimuddin Dagar and Pt. Vidur Mallik. Based in Berlin since 1992 where she teaches singing in *dhrupada* style. Concert performances and workshops in various European countries and in India. Takes active part in the efforts for the revival and propagation of *dhrupada* in India and abroad.

Radha Govind Das: hails from a Vrindaban-based Bengali family of musicians. Senior *dhrupada* student of Pt. Vidur Mallik. Employed by All India Radio in Lucknow.

Tarun Krishna Das: younger brother of Radha Govind Das, studies *dhrupada* with Pt. Vidur Mallik since the late eighties. Performs at major music festivals in Delhi, Banaras and other places.

Brijbhushan Goswami: belongs to a family of priests from the village Nandgaon in Vraja. First musical training in the *havelī saṃgīta* style of the *rāsalīlā* tradition. Joined the Vraja Kalā Gurukula in the early eighties where he continued his musical education in *dhrupada* style under the guidance of Pt. Vidur Mallik.

Mukesh Kaushik: hails from a family of temple musicians from the village Parasauli near Govardhan. First musical training under the guidance of Pt. Lakshman Prasad Caube in Mathura. Continued his studies with Pt. Vidur Mallik from whom he learnt *dhrupada* in Darbhangā style. Participates in the major *dhrupada* festivals in India and performs for All India Radio in Mathura. Holds an M.A. degree in

Hindi. At present, Mukesh Kaushik is completing his M.A. degree in music.

Santosh Kumar Mallik: son of Ram Kumar Mallik. Received his first musical training from his father. Since 1995, Santosh Kumar Mallik continues his studies in *dhrupada* style at the Vraja Kalā Gurukula under the guidance of his grandfather Pt. Vidur Mallik.

PHOTOGRAPHS

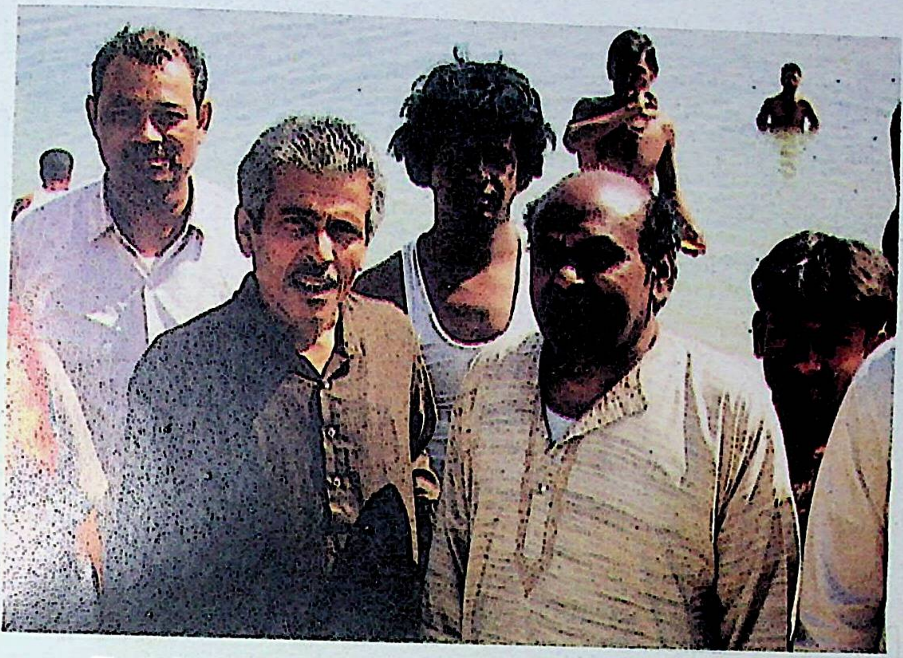

Fig. 1: Pt. Vidur Mallik (left) and pakhāvajī Ramashish Pathak

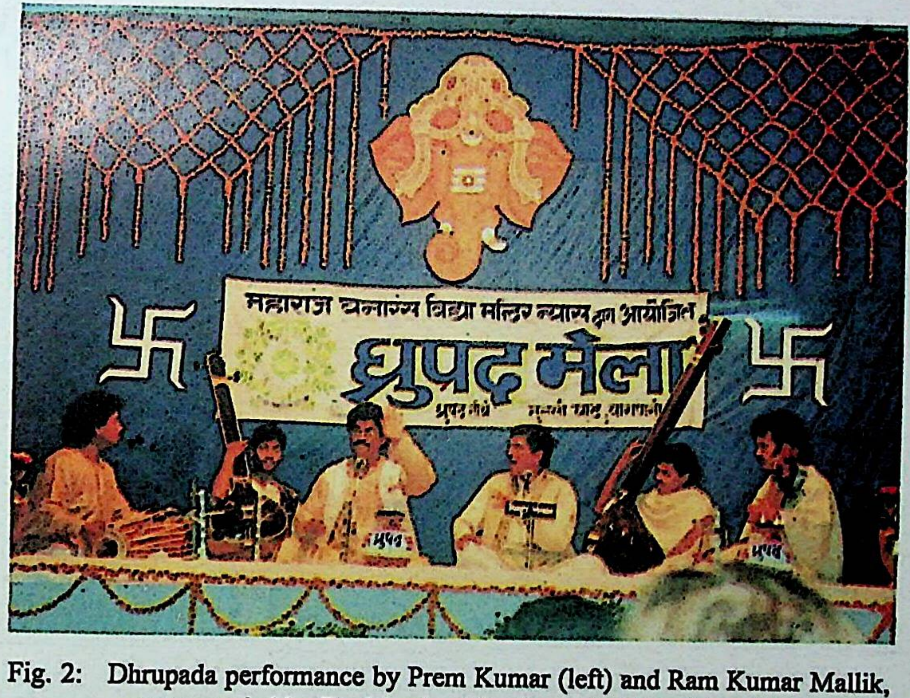
महाराजा बनारस विद्या मन्दिर न्यास द्वारा आयोजित
ध्रुपद मेला

Fig. 2: Dhrupada performance by Prem Kumar (left) and Ram Kumar Mallik, accompanied by Ravishankar Upadhyay (pakhāvaja) and Santosh Kumar Mishra (sāraṅgī), Banaras Dhrupad Mela, February 1996

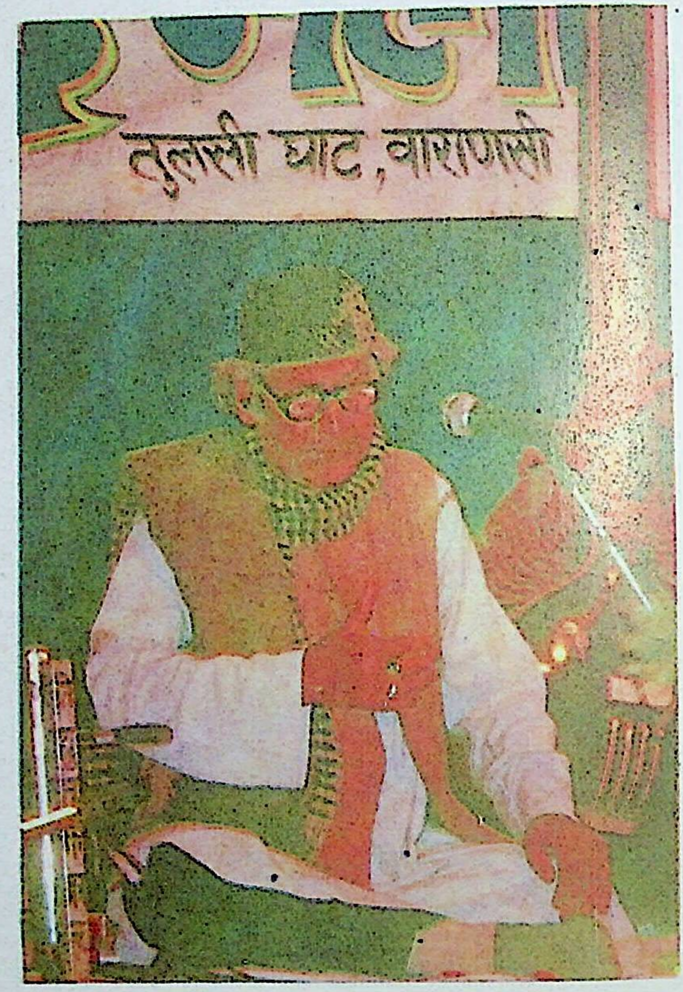

Fig. 3:- **Pt. Siyaram Tiwari**

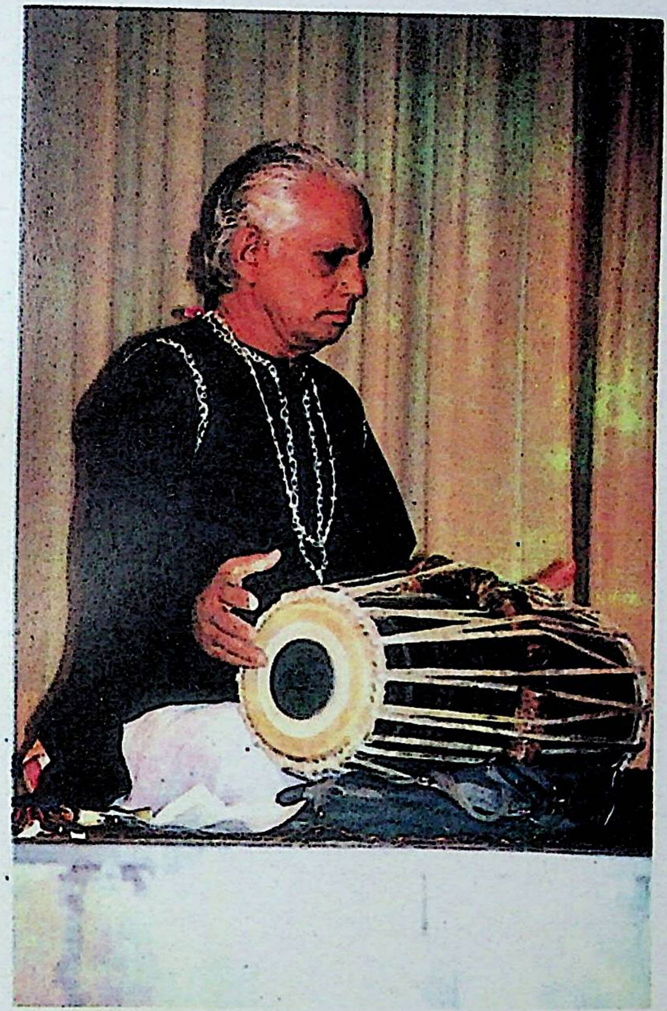

Fig. 4: **Ramji Upadhyay**

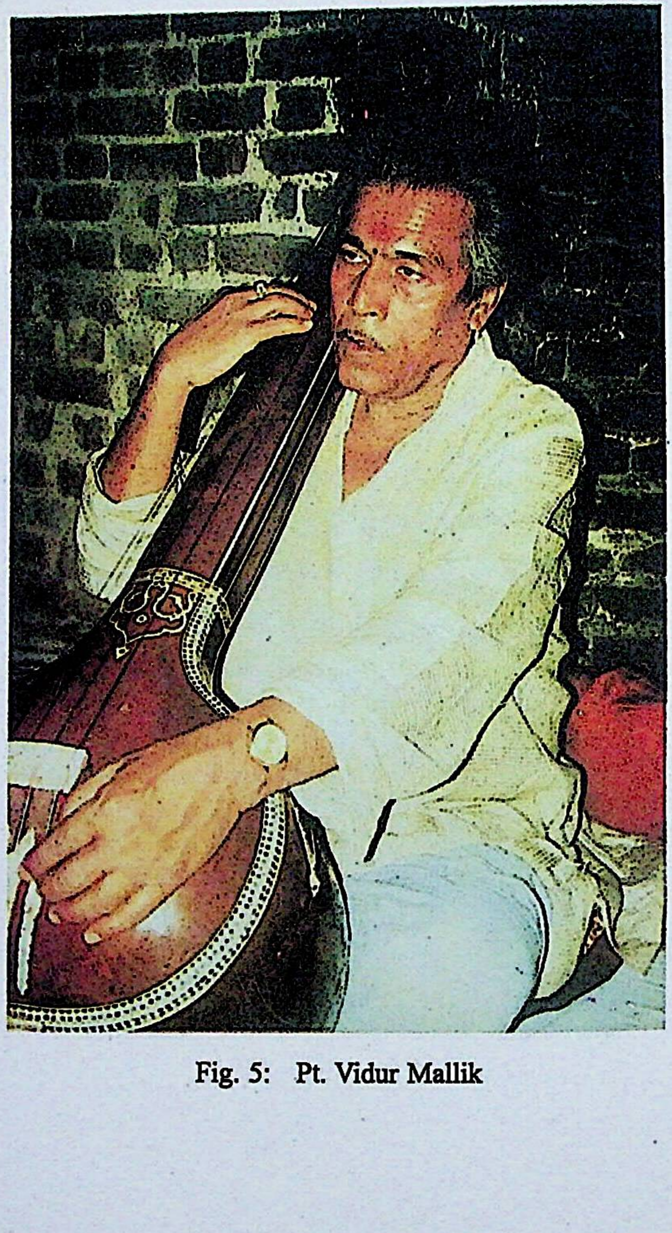

Fig. 5: Pt. Vidur Mallik

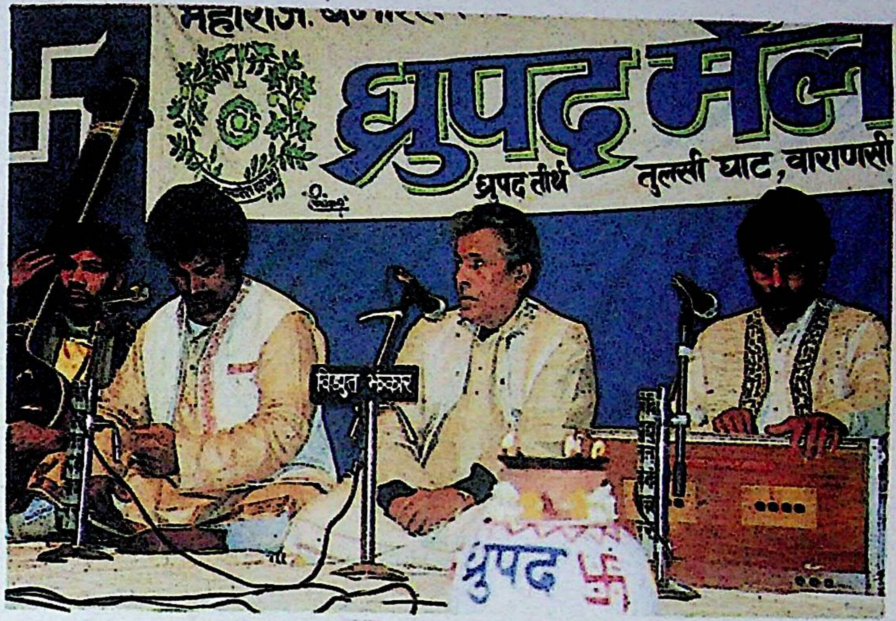
ध्रुपद मेला
ध्रुपद तीर्थ
तुलसी घाट, वाराणसी
ध्रुपद

Fig. 6: Pt. Vidur Mallik, performing togehter with his sons Prem Kumar (left) and Ram Kamur (right) at the Banaras Dhrupad Mela in 1996 (Ram Kumar Mallik's son Santosh Kumar playing tānpurā)

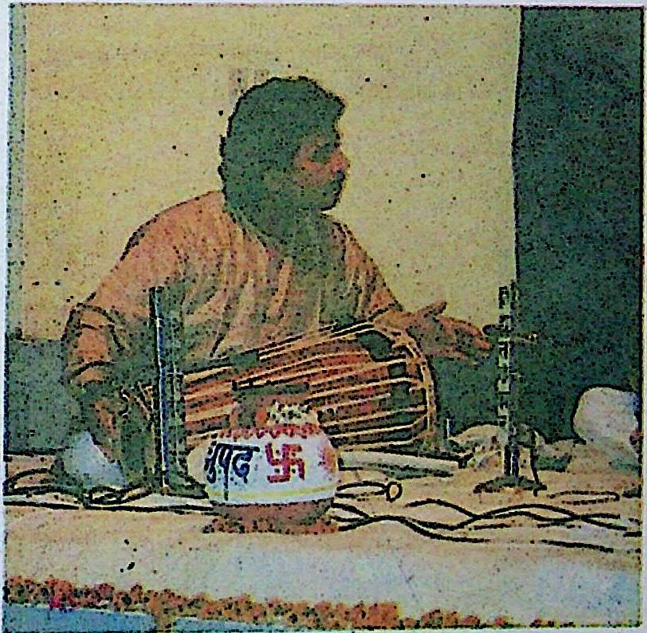

Fig. 7: Ravishankar Upadhyay

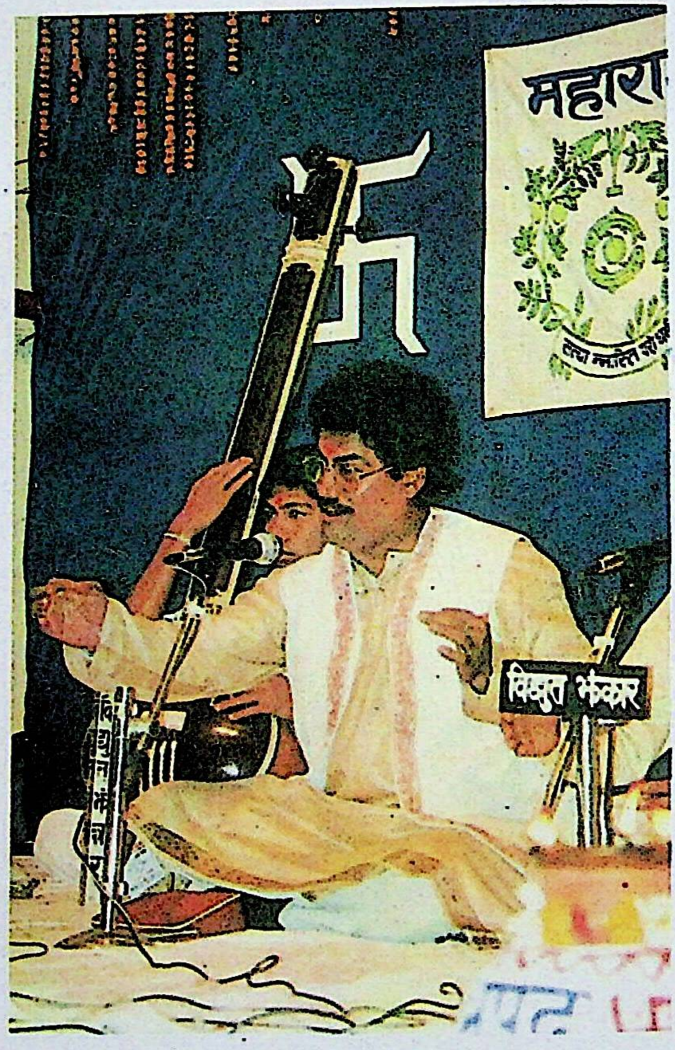
महारा
विद्युत झंकार

Fig. 8: Prem Kumar Mallik

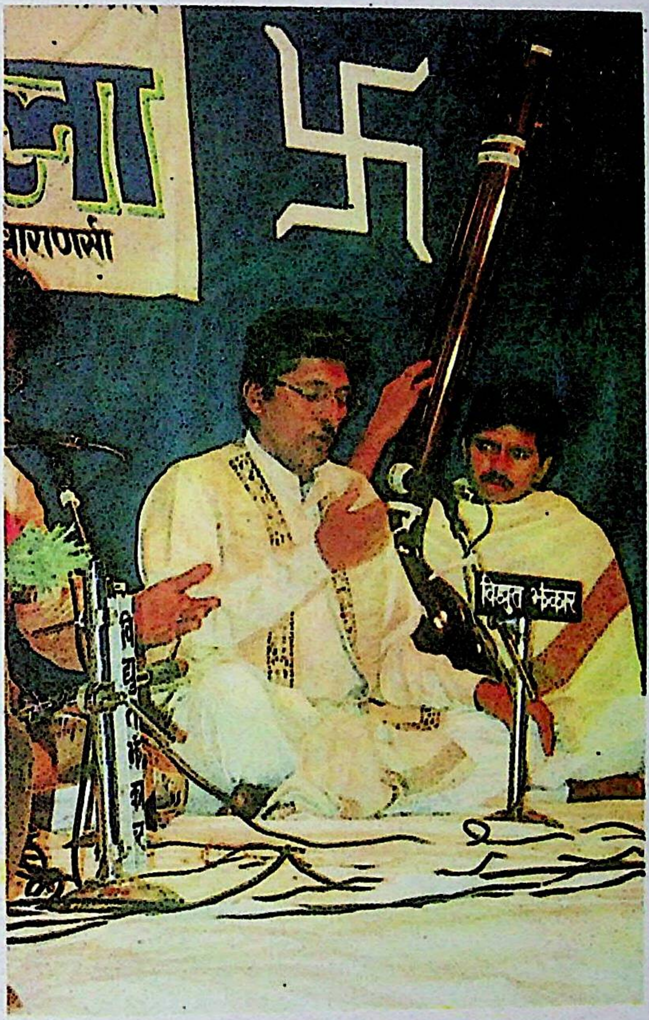

Fig. 9: Ram Kumar Mallik

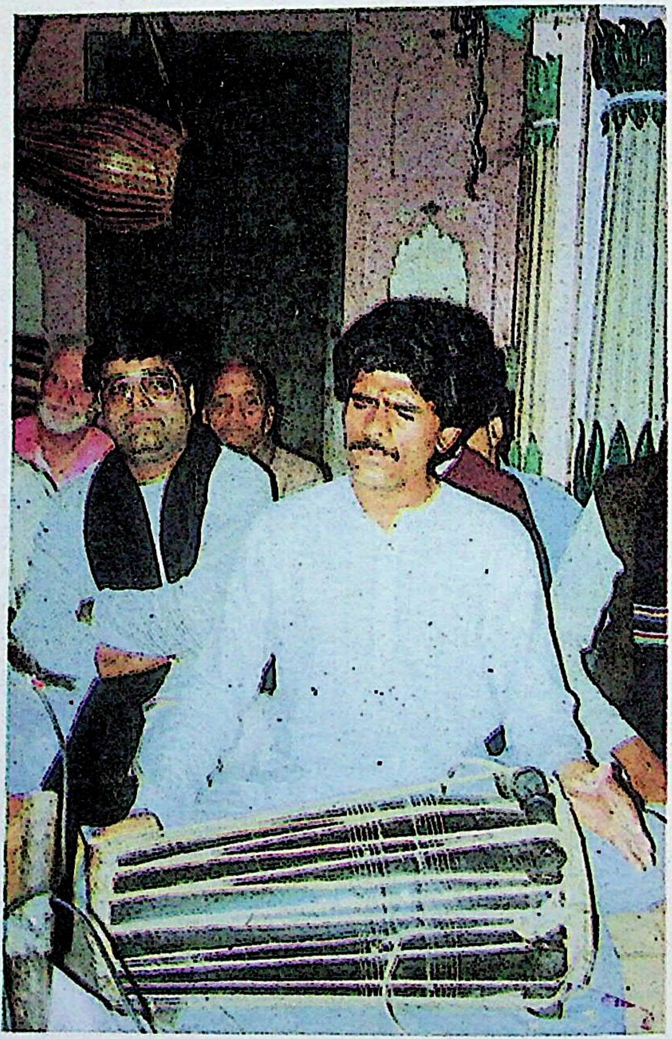

Fig. 10: Anand Kumar Mallik

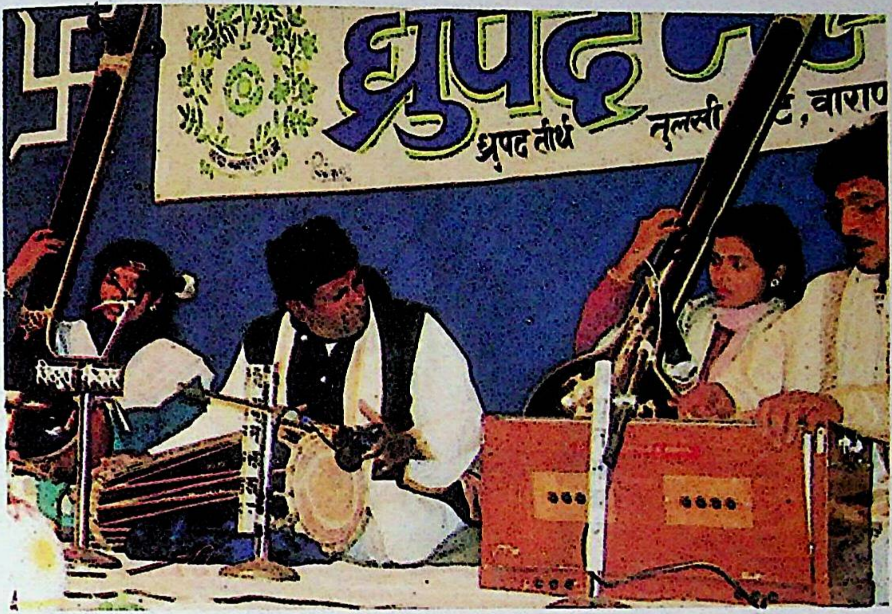

Fig. 11: Ramashish Pathak in a solo performance at the Banaras Dhrupad (accompanied by his two daughters on the tānpurā and by Ram Kumar Mallik on the harmonium)

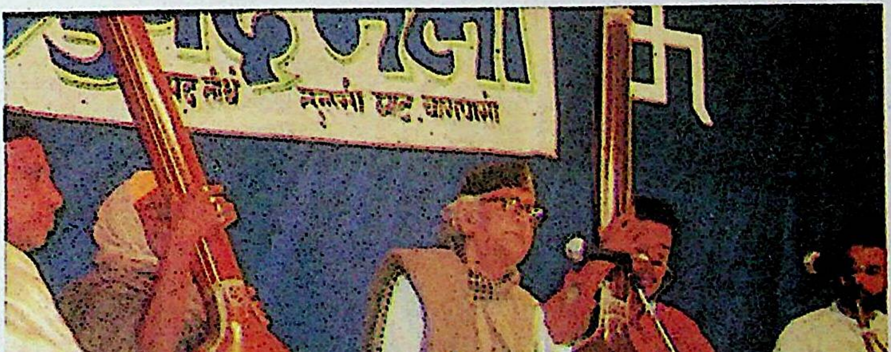

Fig. 12: Pt. Siyaram Tiwari, accompained on the pakhāvaja by Ramji Upadhyay

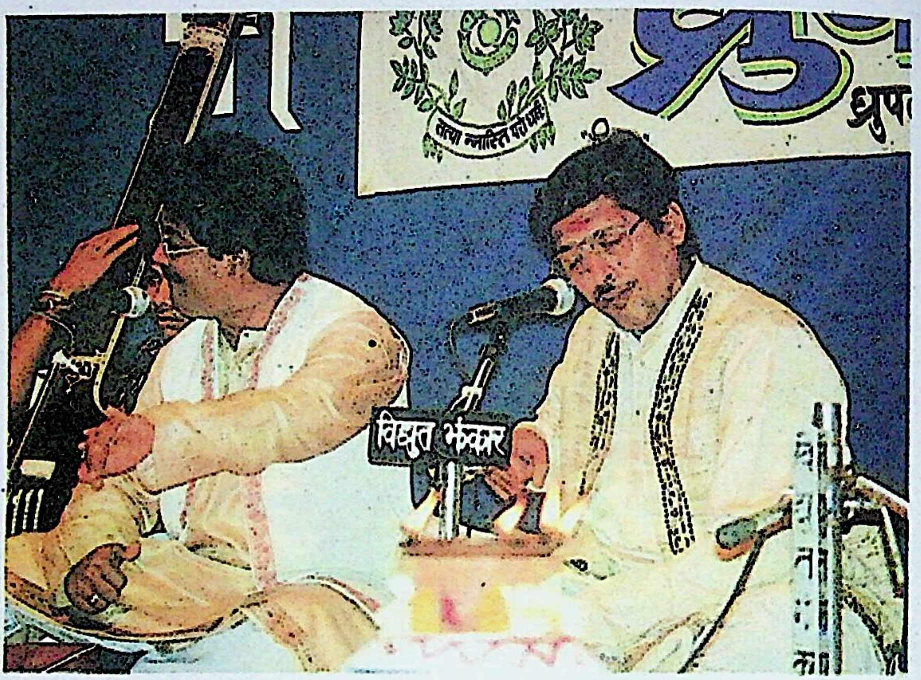

Fig. 13: Ram Kumar and Prem Kumar Mallik

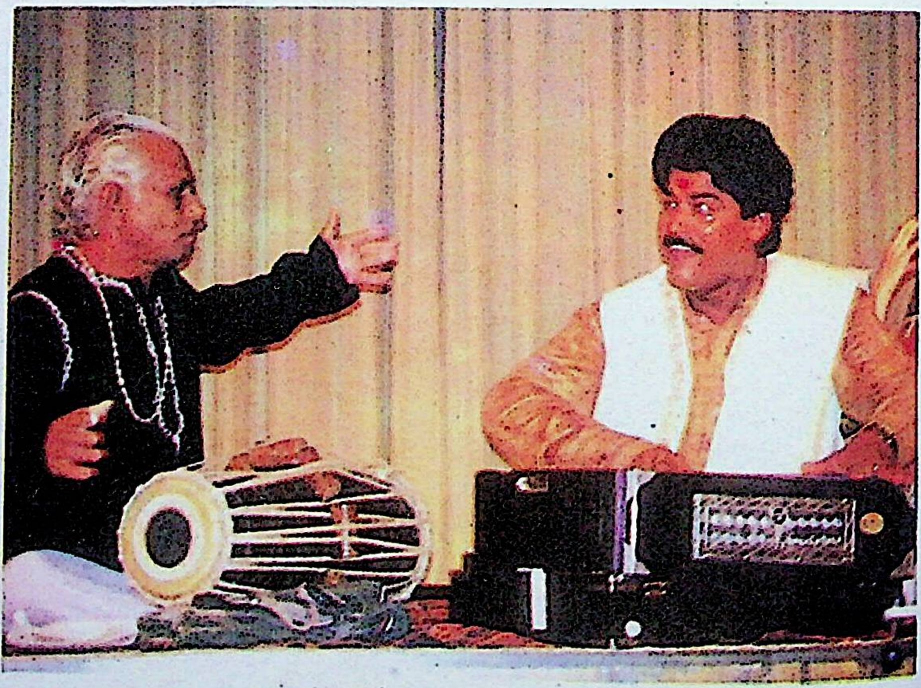

Fig. 14: Prem Kumar Mallik and Ramji Upadhyay

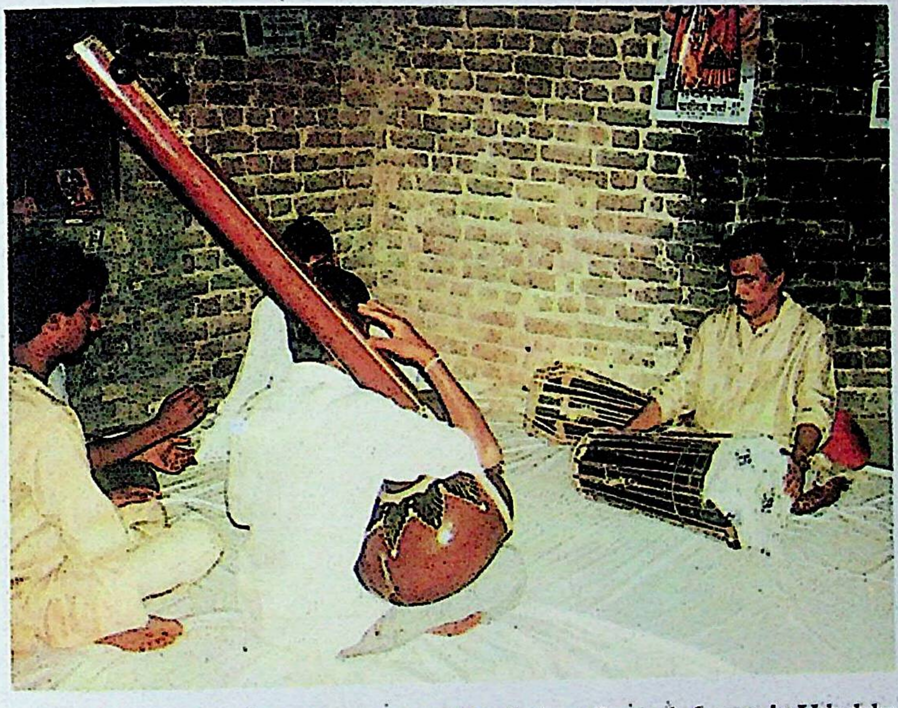

Fig. 15: Pt. Vidur Mallik playing the pakhāvaja in a dhrupada lesson in Vrindaban

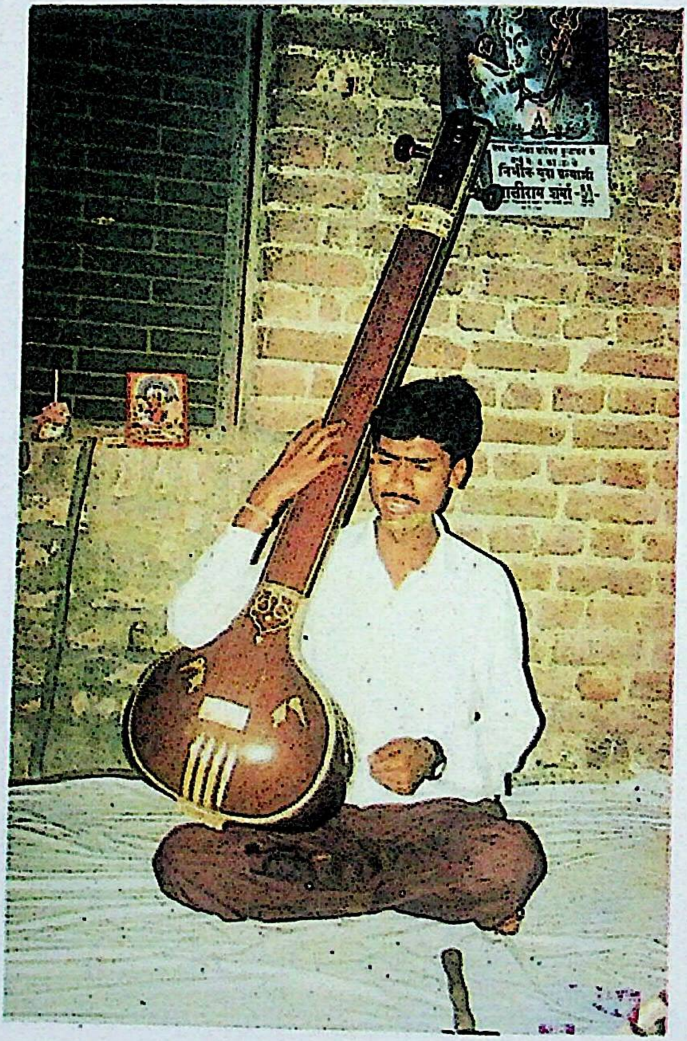

Fig. 16: Tarun Krishna Das

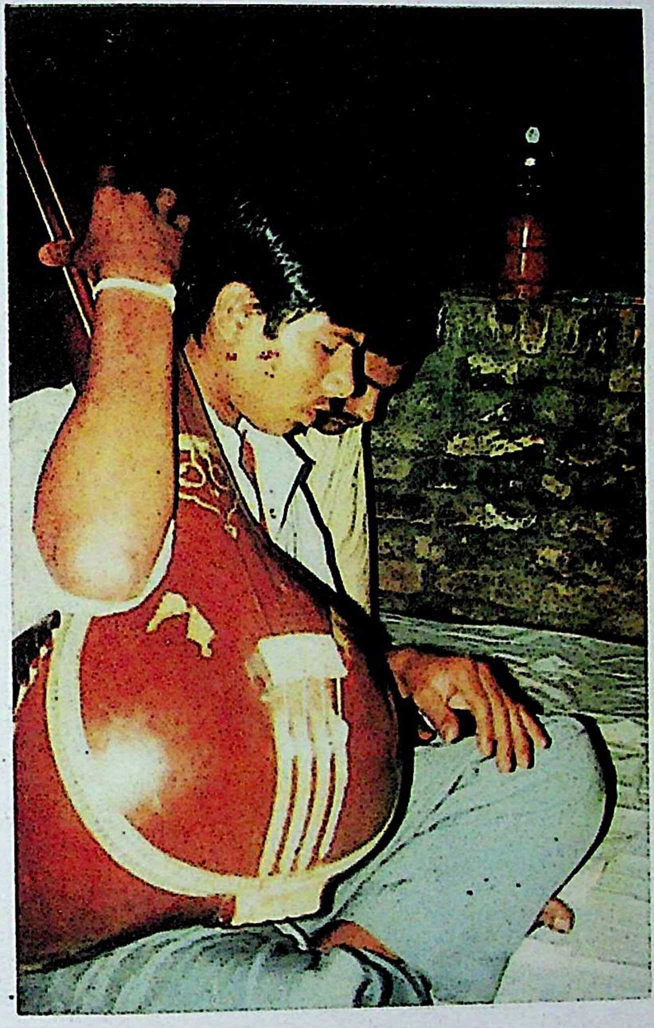

Fig. 17: Santosh Kumar Mallik

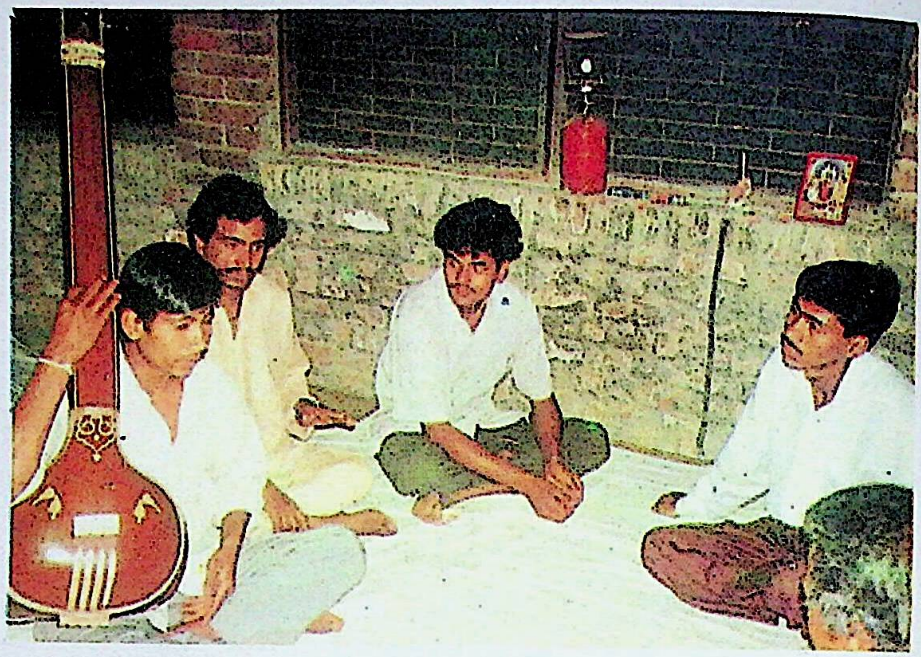

Fig. 18: Student of the Drupada class at Śrī Caitanya Prema Sansthāna (from left) Santosh Kumar Mallik, Ajit Chandradar, Vishnu, Tarun Krishna Das

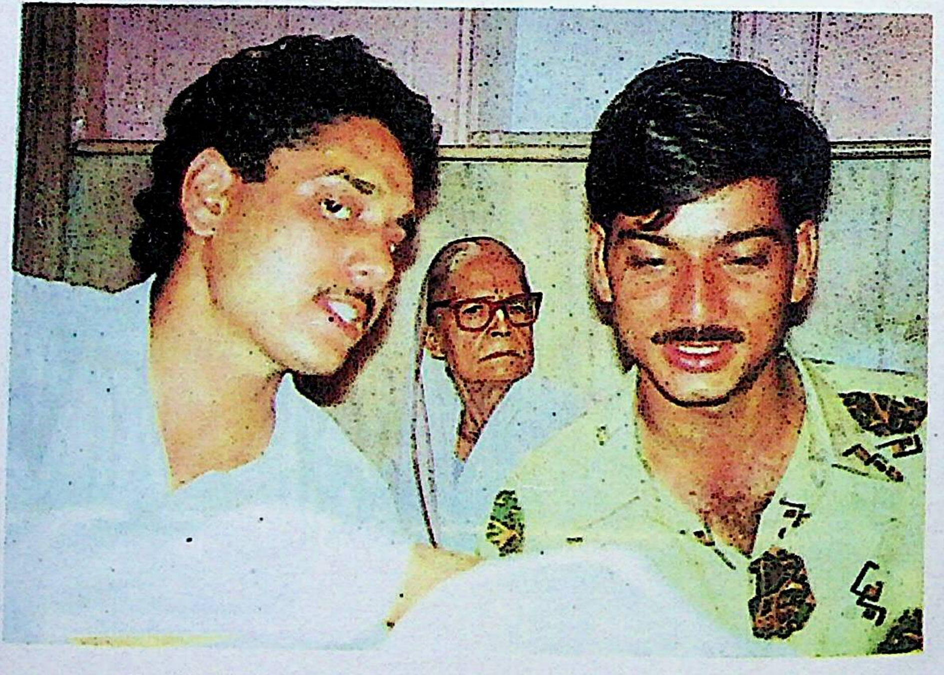

Fig. 19: Brijbhushan Goswami (left) and Mukesh Kaushik

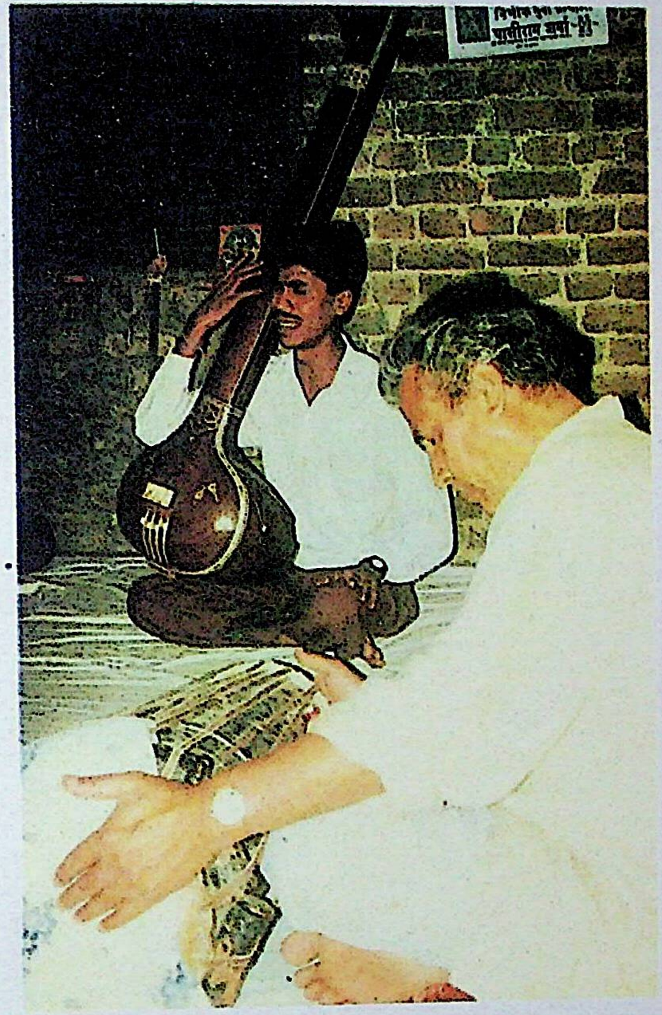

Fig. 20: Tarun Krishna Das, accompanied by Pt. Vidur Mallik during a dhrupada lesson

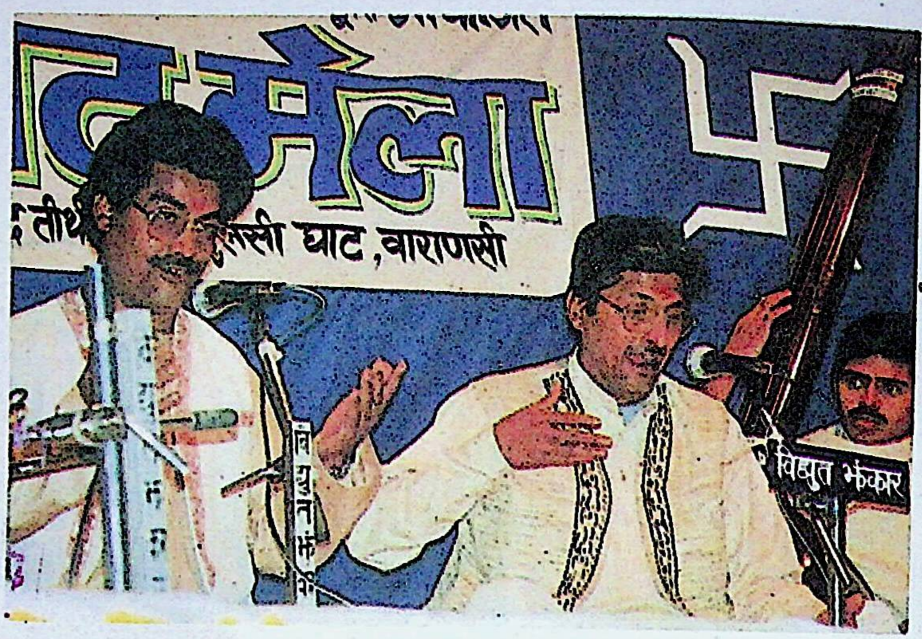

Fig. 21: Prem Kumar and Ram Kumar Mallik performing at the Banaras Dhrupad Mela in February 1996

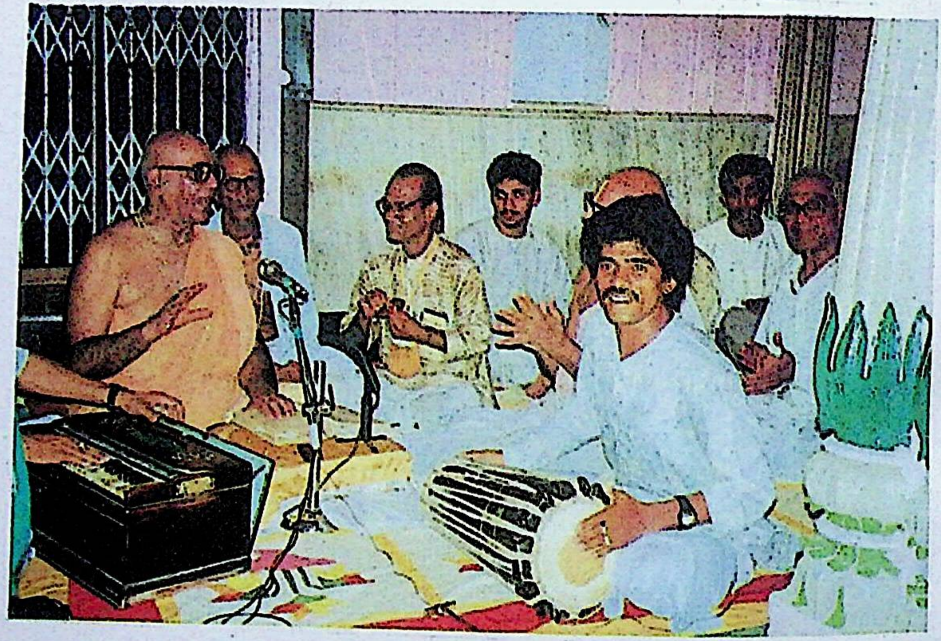

Fig. 22: Anand Kumar Mallik accompanying a performance of samājagāyana held by Shri Purushottam Goswami jī Mahārāj at the temple of Rādhāramana in Vrindaban

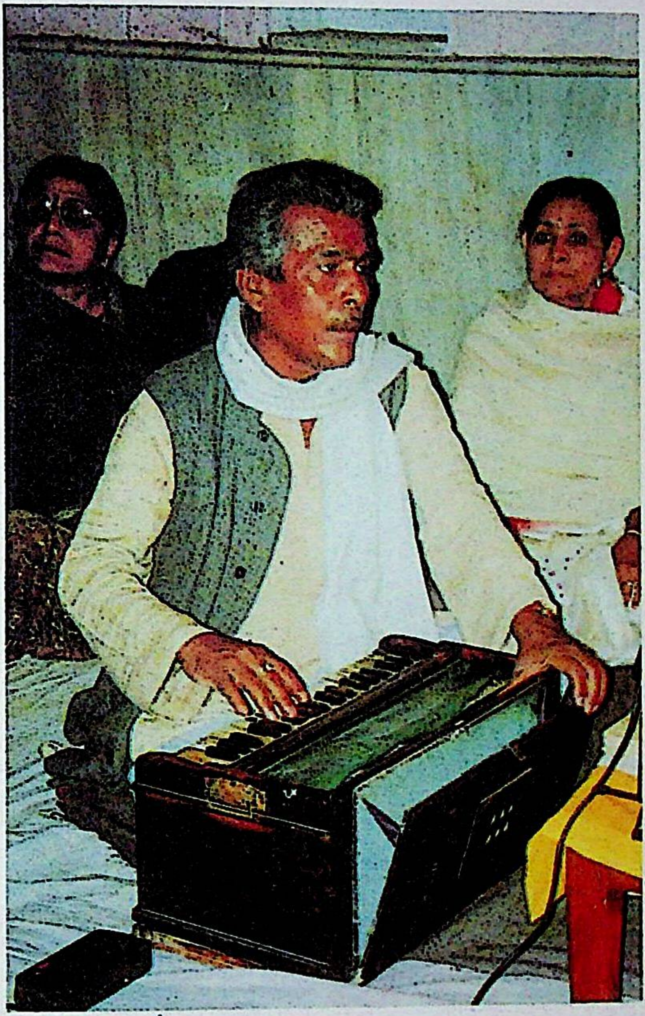

Fig. 23: Pt. Vidur Mallik

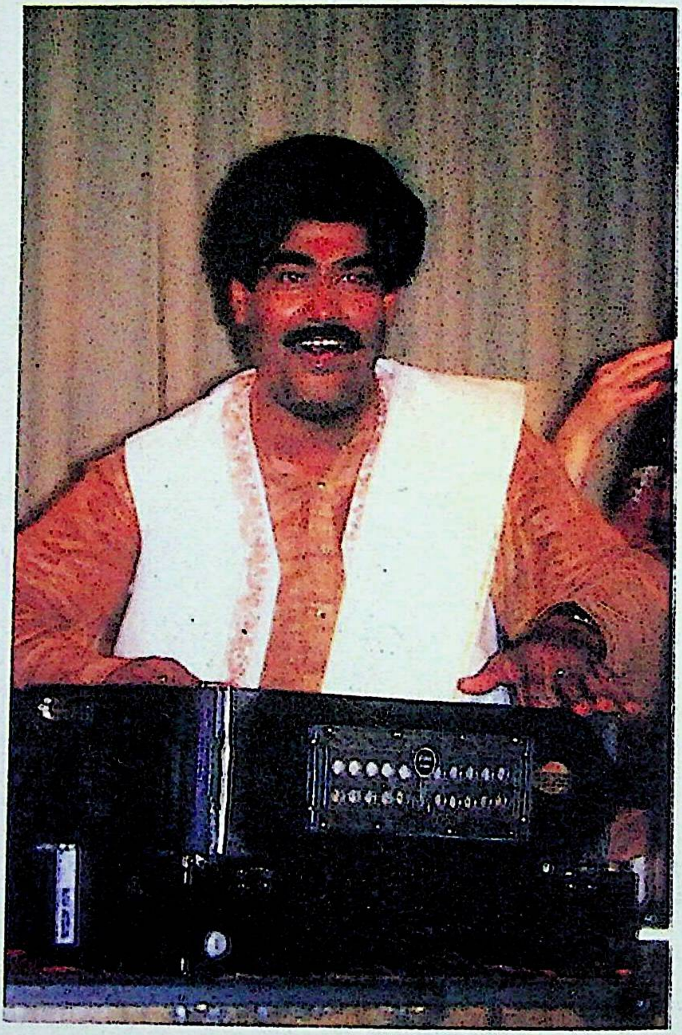

Fig. 24: Prem Kumar Mallik

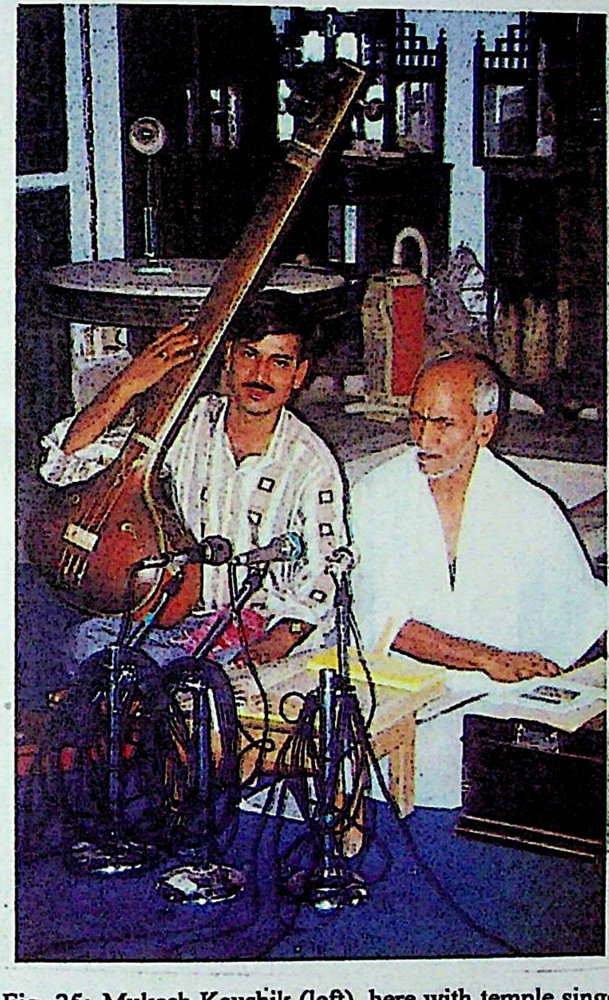

Fig. 25: Mukesh Kaushik (left), here with temple singer Svāmī Harivallabha-jī Shastri

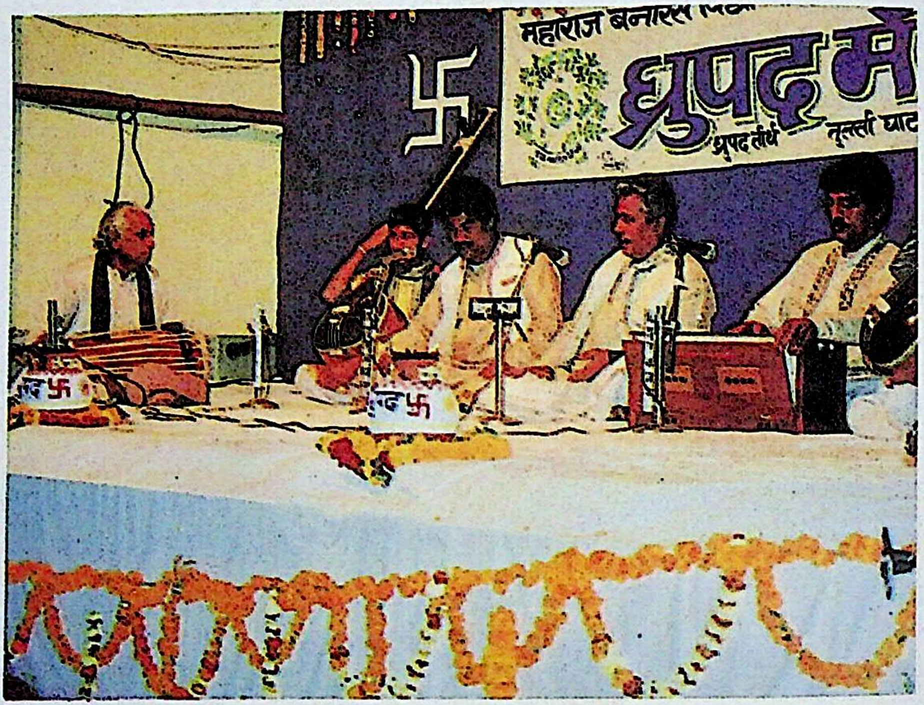
महाराज बनारस
ध्रुपद मे
ध्रुपद तीर्थ
तुलसी घाट

Fig. 26: Pt. Vidur Mallik, Ram Kumar Mallik and Prem Kumar Mallik performing at the Banaras Dhrupad Mela in February 1996, accompained on the pakhāvaja by Ramji Upadhyay; on the tānpurā Santosh Kumar Mallik

Glossary

ābhoga: the fourth and last section of a musical composition in which the name of the composer respectively poet is mentioned. The melodic outline follows that of the *antarā*. The effect of the *chāpa* is enhanced by a characteristic (mostly ascending) melodic turn.

ākāra: notes sung without syllables on the vowel 'ā'. In *dhrupada* style, *ākāra* is sung only in the very beginning of the *ālāpa* to establish the tonic and one or two important notes. One of the ten *svara-lakṣaṇas* of the Dagar tradition.

alaṃkāra: vocal embellishment (originally denoting embellishment of poetic expression)

ālāpa: (Sanskrit *ālāpa*, *ālapana*, *ālāpana*, 'speaking to; conversation'), a musical section without fixed meter which preceds the presentation of the musical composition, consisting of various stages depending on its overall length; in these stages, the single notes and characteristic phrases of the *rāga* are introduced one by one and subsequently established. Sung on the basis of syllables derived from the formula *hari om ānanda nārāyaṇa tū hī taraṇa-tāraṇa*. The *ālāpa* comprises two sections called *rāgālāpa* and *nom tom* respectively. In its fullest form, *ālāpa* is executed only in *dhrupada* style.

āndolana: a slow, swinging movement around a note (one of the ten *svara-lakṣanas* of the Dagar *gharānā*)

antarā: the second section of a musical composition in which the second line of the underlying poem is sung. In the beginning of the section, the melody ascends quickly to the upper tonic and above and moves subsequently in upper registers.

āroha: ascending half of the *rāga* scale

aṣṭachāpa: a group of eight Vallabhite poets during the 16th century who sang in service of the deity of Śrīnāthajī at Govardhan; their poetry forms the literary basis of *havelī saṃgīta*.

asthāyī: see sthāyī

aṭhguna: (Hindi *aṭh*, 'eight'), 'eight-fold': the eigth degree of the speed of the basic composition sung in improvisation

avaroha: descending half of the *rāga* scale

bāṃṭa: literally 'division': rhythmic-melodic improvisation in *dhrupada* style (cf. *bola-bāṃṭa*, *laya-bāṃṭa*)

bandiśa: 'structure, pattern': a musical composition (particularly a *dhrupada* composition)

bāṇī: see vāṇī

baṛā khyāla: see khyāla

bhakti: (from Sanskrit verbal root *bhaj*, 'to partake; to serve, to love'): devotion to God as a personal deity; chief tenet of Vaiṣṇavism

bhāva: (in musical context) emotions or sentiments evoked through a musical performance; underlying mood of a musical performance

bola-bāṃṭa: (Hindi *bola*, 'words', and *bāṃṭa*, 'division'), 'division of the words': the text syllables of the *dhrupada* composition are set to new melodic phrases and against both *tāla* and poetic meter.

cauguna: (Hindi *cau*, 'four'), 'four-fold': the fourth degree of the speed of the basic composition sung in improvisation; in *nom tom*, *cauguna* denotes the fourth degree of speed with respect to the underlying metric pulse.

Cautāla: a metric cycle of 12 beats divided into 6×2; the most common *tāla* to which *dhrupada* compositions are set. *Dhrupadas* in Cautāla are normally performed in slow tempo. *Dhrupadas* in fast Cautāla form a seperate category; these belong to the repertoire of the Dagar *gharānā*, they are not sung in Darbhangā style.

chahguna: (Hindi *chah*, 'six'), 'six-fold': the sixth degree of the speed of the basic composition sung in improvisation; in *nom tom*, *chahguna* denotes the sixth degree of speed with respect to the underlying metric pulse.

chāpa: signature of the poet respectively the composer of a *dhrupada* composition occuring in the last line of the verse, i.e. in the last section (*ābhoga*) of the musical composition

choṭā khyāla: see khyāla

ḍagara: (literally 'road, path'), denotes the characteristic phrases of a *rāga* in the terminology of the Dagar *gharānā* (cf. *pakaṛa*). One of the ten *svara-lakṣanas* of the Dagar tradition.

ḍāgara vāṇī: one of the four musical styles (*vāṇīs*) in which *dhrupada* developed during the 16th century; it is said to have arisen from a combination of *nauhāra* and *khaṇḍara vāṇīs*. *Ḍāgara vāṇī* style expresses delight and compassion.

ḍapha, ḍhapha: a frame-drum about four feet in diameter. In the temple music tradition of Vraja, the *ḍapha* is considered to be a sacred instrument played only during the season of the spring festival Holi.

darabārī dhrupada: see dhrupada

ḍauṛhā: (Hindi *ḍevaṛhā*, 'increased by a half'), in the Mallik tradition: increasing the speed of the basic *dhrupada* composition by one and a half

dhamāra: 1. A *tāla* of 14 beats divided into 5+2+3+4 used both in North Indian classical music and in the temple music tradition of Vraja, its structure being the same in both contexts. 2. A specific set of verses called *horī dhamāra* sung in the Vaiṣṇava temples during the season of Holi during the month of Phāguna (February-March). The verses of *horī dhamāra* can be sung in any *tāla*, they are not restricted to Dhamāra tāla, but the *dhamāra* verses are set most popularly to Dhamāra tāla. 3. In the *dhrupada* style of North Indian classical music, *dhamāra* is a *dhrupada* composition set to Dhamāra tāla. In most cases, the texts of such compositions are associated with the Holi festival.

dhrupada: (Sanskrit *dhruva*, 'fixed', and *pada*, 'verse'), literally 'fixed verse'. 1. The oldest genre of North Indian classical vocal music which came into being between the 14th and 16th centuries and which was the dominating musical style at the Mughal courts (also called *darabārī dhrupada*, '*dhrupada* of the courts'). The *dhrupada* style is characterized by purity of the voice, scarcity in ornamentation and strict rules governing vocal improvisation. *Dhrupada* texts refer to religious themes. From the 17th century onwards the *dhrupada* style was superseded by lighter and more ornamented styles such as *khyāla* and *ṭhumarī*. 2. As *havelī dhrupada* (temple *dhrupada*) presumably the origin of the *dhrupada* genre of North Indian classical music. *Havelī dhrupada* is a type of Vaiṣṇava devotional song sung in slow Cautāla. It originated earlier than the classical *dhrupada* and is performed in the Vaiṣṇava temple music tradition to the present day. 3. A term to denote Cautāla of 12 beats in the context of *samājagāyana*, used by the musicians of some Vaiṣṇava communities in Vraja.

dhruva: (Sanskrit *dhruva*, 'fixed'): originally denoting a melody set to a fixed metric pattern; as such it is referred to in Bhāgavata Purāṇa 10.33.10. The oldest description of *dhruva* (respectively *dhruvā*) songs is given in the Nāṭyaśāstra of Bharata. Also denoting refrain.

dhruva pada: see dhrupada

dhruva prabandha: a type of vocal composition first described in the Saṃgītaratnākara of Śarṅgadeva (IV:315ff.) which is commonly but not undoubtedly believed to be the origin of North Indian classical *dhrupada*

dhruva tāla: (i.e. *nom tom*): a synonym for *nom tom* used by some singers of the Dagar *gharānā*

dhurana: (Hindi *dhurnā*, 'to search'): one of the ten *svara-lakṣanas* of the Dagar *gharānā*. A specific technique of note-permutation: ascending embellishment executed by briefly reducing (but not interrupting) the breath while sustaining the note in order to suggest the impression of the preceding note being discretely touched. Normally sung in combination with its counterpart in descending movement, *murana*.

duguna: (Hindi *do*, 'two'), 'two-fold': the second degree of the speed (i.e. double speed) of the basic composition sung in improvisation; in *nom tom*, *duguna* denotes the second degree of speed with respect to the underlying metric pulse.

ekaguna: basic tempo: term applied by singers of the Darbhangā tradition to denote the first stage of *ālāpa*, i.e. the *rāgālāpa*

gamaka: short repetitive utterances of notes with heavy articulation and with a sharp and at times aspirated accent in the beginning. Exists in many varieties and can be sung at all levels of speed. In slow *gamaka* the notes are taken from below. One of the ten *svara-lakṣanas* of the Dagar *gharānā* and one of the most characteristic embellishments in *dhrupada* style.

gaṭa: an instrumental composition of North Indian classical music

gauṛahāra vāṇī: one of the four musical styles (*vāṇīs*) in which *dhrupada* developed during the 16th century; it is characterized as a slow and heavy style, rigid and disciplined in its execution.

gharānā: family tradition respectively school of music or dance

hari-hara dhrupada: category of *dhrupada* compositions whose texts contain reference respectively are dedicated to both Viṣṇu and Śiva

havelī dhrupada: see dhrupada

havelī saṃgīta: musical tradition of the Vallabha Sampradāya, a religious community founded by the 16th century philosopher Vallabha from Gujarat. Performed in either congregational (cf. *samājagāyana*) or soloistic setting. Represents the closest link between Vaiṣṇava devotional music and North Indian classical music. In *havelī saṃgīta*, the performance of *dhrupada* plays a predominant rôle (cf. *havelī dhrupada*).

horī dhamāra: see dhamāra

hudaka: one of the ten *svara-lakṣanas* of the Dagar *gharānā*. A type of accent executed in fast tempo, starting with extra breath-force with a hum sound.

jhālā: the third and last stage of the instrumental *ālāpa* in North Indian classical music, performed in fast tempo; equivalent to the vocal *nom tom druta*.

jhānjha: a pair of small cymbals; the characteristic instrument played in *samājagāyana*

Jhapatāla: a metric cycle of ten beats divided into 2+3+2+3

joṛa: the second stage of the instrumental *ālāpa* in North Indian classical music, performed in medium tempo with an underlying metric pulse; equivalent to the vocal *nom tom madhya*

kampita: vocal embellishment, one of the ten *svara-lakṣanas* of the Dagar *gharānā*. Quick trembling movement around a note, specifically performed in *rāgas* whose melodic structure requires certain notes to be executed with a slight vibrato.

khali: empty beat within the metric cycle

khanaka: melodic embellishment in *khyāla* style

khaṇḍāra vāṇī: one of the four musical styles (*vāṇīs*) in which *dhrupada* developed during the 16th century; primarily a *vīṇā* tradition. *Khaṇḍāra vāṇī dhrupada* is never sung in slow tempo; it is forceful and richly ornamented.

khyāla: (literally 'imagination, phantasy'), a vocal genre of North Indian classical music that developed out of *dhrupada* during the 16th century. *Khyāla* compositions are based on the same structural scheme as *dhrupada* compositions, but they are generally sung in two sections only. The distinctive characteristic of *khyāla* is the execution of fast melodic embellishments (*tānas*). *Baṛā* ('great') and *choṭā* ('small') *khyāla* are subtypes of the *khyāla* genre; in performance, *baṛā khyāla* preceds *choṭā khyāla*.

kīrtana: 1. A devotional song in praise of Viṣṇu and his two main incarnations, Kṛṣṇa and Rāma. There are various types and regional varieties of *kīrtana.* 2. A song type of Carnatic music, essentially sacred in its character and performed without musical improvisation or pre-composed decorative sections.

komala: flatted variety of a note (used with Ri, Ga, Dha and Ni)

kṛti: (from Sanskrit verbal root *kṛ-*, 'to make', hence 'composition'): a type of musical composition representing the predominant scheme of musical form in Carnatic music, which was developed out of *kīrtana* (2.) during the late 18th and early 19th centuries by the saint-composer Tyāgarāja.

lahaka: one of the ten *svara-lakṣanas* of the Dagar *gharānā*; accent performed with a slash or stress in the beginning, followed by a leap

laya: tempo

laya-bāṃṭa: (Hindi *laya*, 'tempo', and *bāṃṭa*, 'division'), 'division of the tempo': 1. Denotes the repetition of the basic *dhrupada* composition on various degrees of speed such as *duguna*, *tiguna*, *cauguna*, *chahguna* and *aṭhguna*. 2. In the terminology of the Dagar tradition used as a synonym for *layakārī*.

layakārī: rhythmic variation within the metric cycle sung on the basis of the text-syllables of the *dhrupada* composition

Matta tāla: a rare *tāla* of nine beats

mīṃda: vocal embellishment in *dhrupada* style, a smooth glide from one note to the other

mṛdaṅga: double-headed double-conical barrel-shaped drum, in North India also referred to as *pakhāvaja*

mukhaṛā: 1. The refrain of a *dhrupada* composition (i.e. the first line of the *sthāyī* or part of it) which is repeated at the end of each section of the composition except between *saṃcārī* and *ābhoga*, as well as at various points during improvisation. 2. A characteristic melodic phrase of the *rāga* which reccurs at the end of each sub-section of the *ālāpa*.

murana: (Hindi *muranā*, 'to return'), one of the ten *svara-lakṣanas* of the Dagar *gharānā*. Note-permutation in descending movement (cf. *dhurana*).

mūrcchanā: melodic embellishment in *khyāla* style

mūrkhī: melodic embellishment in *khyāla* style

nauhāra vāṇī: one of the four musical styles (*vāṇīs*) in which *dhrupada* developed during the 16th century, characterized by simplicity and charm

nom tom: the second stage of the vocal *ālāpa* in North Indian classical music, performed with an underlying metric pulse. The *nom tom* comprises two successive stages in medium (*nom tom madhya*) and fast (*nom tom druta*) tempo respectively.

pada: (in poetry) verse

pada pradhāna: predominance of the poetic word of the verse over all components of its musical presentation

pakaṛa: (Hindi *pakaṛanā*, 'to catch'): characteristic phrase ('catch' phrase) of a *rāga*. Referred to as '*ḍagara*' in the terminology of the Dagar *gharānā*.

pakhāvaja: double-headed double-conical barrel-shaped drum played in Vaiṣṇava devotional music and in the *dhrupada* style of North Indian classical music (cf. *mṛdaṅga*)

rāga: (from Sanskrit verbal root *rañj-*, 'to color, redden'), denoting color; originally red color. In music: melody type, musical mode.

rāgālāpa: the first stage of the vocal *ālāpa* in North Indian classical music. Sung in slow tempo without an underlying metric pulse.

rāsalīlā: (*rāsalīlānukaraṇa*, 'the enactment of the *rāsa* play'): religious drama of Vraja which enacts episodes from Kṛṣṇa's childhood and youth in Vraja. The *rāsalīlā* performance consists of two components: an initial dance (*rāsa*) in which the circular dance performed by Kṛṣṇa with the cowherd women of Vraja is re-enacted, followed by a one-act play (*līlā*) which depicts an episode from Kṛṣṇa's life. *Rāsalīlā* is performed in a combination of music, dance and dramatic art. Its musical style is *havelī saṃgīta*.

Rūpaka tāla: a metric cycle of seven beats divided into 3+2+2

sam: first, stressed beat of the metric cycle

samājagāyana, samāja: congregational singing of devotional poetry in Vaiṣṇava temples or domestic sanctuaries

saṃcārī: the third section of a musical composition in which the third line of the underlying poem is introduced. The melodic outline follows that of the *sthāyī*.

sampradāya: religious community (in Vaiṣṇavism)

samvādī: 'consonant': the second of the two main notes of a *rāga*

sāraṅgī: bowed lute, played in North Indian classical music and in Vaiṣṇava devotional music

sargam: singing a melody on the basis of solmization syllables rather than text; solmization syllables

savāī: (in the Mallik tradition) increasing the speed of the basic *dhrupada* composition by one and a quarter

sphūrtī: (literally 'vigorous, flashing'): one of the ten *svara-lakṣanas* of the Dagar *gharānā*, performed in the fast movements in the last stage of the *ālāpa*. Consists of varying break-ups of notes in small variations: derived from the *jhālā* part in the instrumental *ālāpa* of the *vīṇā*.

sthāyī: the first section of a musical composition in which the first line of the underlying poem is introduced. The melody moves in lower and middle registers.

śuddha: natural variety of a note

Sūlatāla: a metric cycle of ten beats divided into 5×2, performed in fast tempo

svara: note, tone

svara-lakṣaṇa: inherent embellishments (*lakṣana*) of notes (*svara*). The term *lakṣana* occurs already in the Nāṭyaśāstra of Bharata where it denotes marks that are inherent with the body.

tablā: a pair of drums consisting of a single-headed double-conical drum played with the right hand and a kettledrum played with the left hand. The characteristic drum of North Indian classical music which accompanies all musical genres except *dhrupada.*

tāla: (Sanskrit *tāla*, 'palm of the hand), originally denoting 'clapping of the hands'. 1. Metric cycle. 2. A pair of small cymbals.

tāna: 1. Fast melodic embellishments performed in *khyāla* and other vocal genres of North Indian classical music except *dhrupada.* 2. The second stage of the *ālāpana* in Carnatic music (equivalent to the *nom tom madhya/joṛa* of Hindustānī music).

tānpurā: long-necked lute which provids the drone in Indian music

ṭhāṭha: scale system to classify the *rāgas* of North Indian music, introduced by V.N. Bhātkhaṇḍe

ṭhekā: basic metric structure of the *tāla* played on the accompanying drum

thiraka: melodic embellishment in *khyāla* style

ṭhumarī: a vocal genre of light classical music in North India

tiguna: (Hindi *tīn*, 'three'), 'three-fold': the third degree of the speed of the basic composition sung in improvisation; in *nom tom*, *tiguna* denotes the third degree of speed with respect to the underlying metric pulse.

tihāī: a phrase repeated thrice ending on the first beat of a new *tāla* cycle

tīvra: raised variety of a note (used with Ma)

Tīvra tāla: a metric cycle of seven beats divided into 3+2+2

tom nom: see nom tom

upaja: literally 'productivity, invention, original idea', denoting also variations on a melody. In the Mallik tradition, the term is used to denote spontaneous *layakārī* improvisation on a *dhrupada* composition which is sung after the pre-composed *laya-bāṃṭa.*

vādī: 'sonant': the first of the two main notes of a *rāga*

Vallabha Sampradāya: Vaiṣṇava community founded by the 16th century philosopher Vallabha

Vallabhite: pertaining to the Vallabha Sampradāya

vāṇī: musical style in which the *dhrupada* genre developed during the 16th century. The four distinct *vāṇīs* are *gauṛahāra*, *nauhāra*, *khaṇḍāra* and *ḍāgara vāṇīs*.

vibhāga: segment of the *tāla* cycle in North Indian classical music

vilaṃbita laya: slow tempo

vīṇā: 1. in North India (*rudra vīṇā*) stick-zither with two gourds; 2. in South India (*sarasvatī vīṇā*) long-necked lute.

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For more detailed reference, see the section 'Bibliography of dhrupad' published in *Dhrupad Annual.*

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Discography of *dhrupada*

This discography lists primarily recent commercial recordings of *dhrupada* of the Dagar and Darbhangā *gharānās*; it pretends is not a comprehensive compilation of all available recordings. For more detailed reference, see the 'Discography' section published regularly in *Dhrupad Annual.*

(1) CDs

no.	title
B 6159	Chant Dhrupad - Chant classique de l'Inde du Nord Nasir Zahiruddin Dagar/Nasir Faiyazuddin Dagar Śrī Lakshminarayan Pawar, pakhāvaja Musarrat Dagar, tānpurā rāga Bageśrī (ālāpa, dhrupada in Cautāla) rāga Bhatiyāra (ālāpa, dhrupada in Cautāla)
CD A 91011	Maestro's choice - series one N. Zahiruddin Dagar/F. Wasifuddin Dagar Mohan Shyam Sharma, pakhāvaja rāga Lalita (ālāpa, dhrupada in Cautāla, dhrupada in Sūlatāla) rāga Kāmbojhi (ālāpa, dhrupada in Cautāla)
CD D 92001	Bhāktimāla - Ganesh (vol.1) Umakant & Ramakant Gundecha *jayati jayati śrī ganeśa* (Malakauñśa) *ekadanta gajavadana* (Bhairava)

CD D 92004	Bhāktimāla - Śiva (vol.2) Umakant & Ramakant Gundecha *śiva śiva śiva* (Aḍānā) *mahākāla mahādeva* (Bihāga) *śaṅkara pāñca vadana* (Śaṅkarā) *śambho mahādeva* (Bhūpālī) *mahādeva deva* (Vasanta)
CD D 92007	Bhāktimāla - Rāma (vol.1) Umakant & Ramakant Gundecha *rana jīti rāma rāū āye* (Bhairavī) *ghana ghamanda nabha garajata ghora* (Miyā̃-kī-Malhāra) *citrakūta ati vicitra* (Kedāra) *raghuvara dūri jaye mṛga maryo* (Caru Keśi) *jaba hī raghupati saṅga siya cali* (Gurjarī Toḍī)
CD D 92011	Bhāktimāla - Hanuman (vol.1) Umakant & Ramakant Gundecha śloka: *atulita baldhamam hemśailabhdeham* (Bhūpālī)/*namo añjani nandanam* (Bhimapalasī) *jā ke gati hai hanumāna kī* (Mārvā)
GEMA SM 1517-2	*The fast side of dhrupad* Bidur Mallik & sons rāga Bhairava: ālāpa, *nārāyana hari tū* (Sūlatāla) rāga Rāmakalī: ālāpa, *āja sakhī bhora* (Jhapatāla) rāga Āsāvarī: ālāpa, *e nanda lāla* (Tīvra) rāga Puriyā Dhanāśrī: ālāpa, *jāo jī jāo* (Jhapatāla) rāga Bhimapalasī: ālāpa, *śambhu hara re* (Sūlatāla) rāga Mulatānī: ālāpa, *e mana re* (Sūlatāla) rāga Aḍānā: ālāpa, *triveṇī kālindi* (Sūlatāla)
JD 628-2	Zahiruddin & Faiyazuddin Dagar rāga Miyā̃-kī-Toḍī

JD 635-2	Ustad R. Fahimuddin Dagar Lakshminarayan Pawar, pakhāvaja Anka Jepsen & Friedrich Glorian, tānpurās rāga Kedāra (ālāpa, dhrupada in Cautāla *bhaja re mana*, dhamāra *māna taja deri āli*)
JD 642-2	N. Zahiruddin Dagar & Wasifuddin Dagar Mohan Shyam Sharma, pakhāvaja Qamar Dagar & Nilofar Dagar, tānpurās rāga Bihāga (ālāpa, dhrupada in Cautāla)
MUSEUM COLLECTION BERLIN CD 17	*Dhrupadas from Darbhanga/India* The Mallik Family of Musicians Bidur Mallik, vocal Abhay Narayan Mallik, vocal Ramkumar and Premkumar Mallik, vocal Ramji Upadhyay, pakhāvaja Vinod Mishra, sāraṅgī
Wergo SM 1076-50	Masters of rāga: the King of Dhrupad: Ram Chatur Mallik in Concert Ram Chatur Mallik Purushottam Das, pakhāvaja
Wergo SM 1081-2	Masters of rāga Dhrupad - R. Fahimuddin Dagar Gopal Das, pakhāvaja Jyoti Pande & Amelia Cuni, tānpurās rāga Mārvā (ālāpa, dhrupada in Cautāla, dhamāra)
VDP-1353	Dhrupad - Dagarvāni. Hindustani vocal music. Zahiruddin & Faiyazuddin Dagar rāga Mulatānī (ālāpa, dhrupada in Cautāla, dhamāra)

(2) cassettes

A92062 stereo	Young Masters - Gundecha brothers Umakant & Ramakant Gundecha Manik Munde, pakhāvaja Akhilesh Gundecha/Bolai Maiti, tānpurās rāga Śyāma Kalyana (ālāpa, dhamāra) rāga Jaijaivantī (ālāpa, dhrupada in Cautāla)

STC 048 7418 Hmv India Cassette	Rahimuddin Dagar (1900-1975) rāga Rageśrī Kānhara (ālāpa, ālāpa and dhrupada) (recorded 1960 for All India Radio)
STC 048 7419 Hmv	All India Radio Release rāga Bhūpālī (ālāpa and dhrupada) - 1983 rāga Śuddha Basanta (ālāpa and sādrā) - 1983 ṭhumarī/Khamāja: *kanhiyā morā kaisī lagai mose prīta* - 1983 Pt. Ram Chatur Mallik Abhay Narayan Mallik, vocal support Ram Ashish, pakhāvaja Inder Lal, sāraṅgī
STCS 02B 6190 stereo/EMI Supreme	Ustad Nasir Aminuddin Dagar (rāgas Bhatiyāra and Deśa) 1985
STCS 04B 7789/90	*Naad Sugandh* Ramakant Gundecha, Umakant Gundecha Srikant Mishra, pakhāvaja Madan Bongale and Bolai Maity, tānpurās tape 1: rāga Bhūpālī-ālāpa, dhrupada (*tū hī sūrya tū hī candra*) rāga Pūriyā Dhanāśrī-ālāpa, dhrupada in Sūlatāla (*āyo mana hātha taba*) rāga Śaṅkaṛā-ālāpa, dhrupada in Sadrātāla (*vārūna rī*) tape 2: rāga Jaunapurī-ālāpa, dhamāra (*arī aye mẽ kaise*) rāga Megha-ālāpa, dhrupada in Sūlatāla (*prabala dala sāja jaga*) rāga Āsāvarī-ālāpa, dhrupada in Sūlatāla (*ā kheli horī*)

(3) LP records

BM 30 L 2018	A musical anthology of the Orient - The musics of India Mohinuddin & Aminuddin Dagar *ana sunāī* (rāga Āsāvarī) *jagata jananī* (rāga Bhairavī, Tīvra tāla)

BM 30 SL 2051 Stereo	Vocal Music. Ālāp-Dhamār-Khyāl-Ṭhumṛī. An Anthology of North Indian classical vocal music Zahiruddin and Faiyazuddin Dagar rāga Ahīra Bhairava
Concert Hall SVS 2793	'Ālāp, Dhrupad and Dhamār' Aminuddin and Fariduddin Dagar (rāgas Bhimapalasī and Yamana)
EALP.1291	Mohinuddin & Aminuddin Dagar S.V. Patwardhan, pakhāvaja rāga Darabārī Kanada (ālāpa, dhamāra) rāga Aḍānā (dhrupada)
EMI India EASD 1420 Stereo	Ustad Nasir Aminuddin Dagar (rāgas Kedāra and Bihāga)
ESP 8413/SD 16	Traditions Classiques de l'Orient/L' Inde Vol. 15 Le chant Dhrupad de Ustad Zia Fariduddin Dagar rāga Bhimapalasī Sono Disc/Disques Esperance, 1985
HMV/EMI India Stereo ECSD 2771	Doyen of Darbhangā gharāṇā Siyaram Tiwari rāgas Darabārī, Bageśvarī, Aḍānā published in 1976
HMV 7EPE 1206	Ustad Rahimuddin Khan Dagar: Dhrupad (rāgas Toḍī and Malhāra)
HMV 7EPE 1218	rāga Kedāra-ālāpa, dhamāra (*māna taja deri āli*) Khansahib Rahimuddin Khan Dagar
LOFT Stereo 1006/7 Doppel LP	Dhrupad/Dagar Brothers Zahiruddin and Faiyazuddin Dagar rāgas Darabārī Kānhaṛā, Aḍānā, Bihāga, Kedāra
Odeon S-MOAE 181 Stereo	'The Younger Dagar Brothers' (f.p.1968) Zahiruddin and Faiyazuddin Dagar (rāgas Jaijaivantī and Abhogī Kānhaṛā)

Origo 1002	Ustad Zia Fariduddin Dagar rāga Candrakauñśa
Phillips 6586003	Mohinuddin & Aminuddin Dagar Rāja Chatrapati Singh, pakhāvaja rāga Kāmbhoji (ālāpa, dhrupada *manuṣa ho to vahī* in Cautāla)
PS 33513/SF 202	North Indian classical music Rām Chatur Mallik Abhay Narayan Mallik Ramashish Pathak, pakhāvaja rāga Darabārī Kānhaṛā (ālāpa, dhrupada) rāga Mulatānī (ālāpa, dhamāra)
...	*Dhrupad at its best. Abhay Narayan Mallik* rāga Mulatānī: ālāpa, dhamāra (*bahuri dapha bājana lāgyo rī*) rāga Basanta: dhrupada in Sūlatāla (*āṿī basanta bahara phūli banabeli*) vocal support: Sanjay Kumar Mallik pahkāvaja: Uday Kumar Mallik tānpurā: Anant Kunte and Sujan Salkar

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About the book

Dhrupada is the oldest genre of North Indian vocal music, referred to by Indian musicians and music scholars with high respect as the fundamental style, the ancient and most sacred genre - the quintessence of North Indian art music. Despite its key function in the music history, *dhrupada* has assumed the rôle of a museum piece within the rich and colorful tradition of Hindustānī classical music. Having been the predominant style at the Mughal court of Akbar in the second half of the 16th century, *dhrupada* suffered continuous decline from the 17th century onwards. The tendency started changing only by the middle of the present century when musicians, music scholars and other responsible individuals in India and abroad initiated various activities for the revival of the *dhrupada* genre. One of the few family traditions who maintained the art of *dhrupada* singing to the present day is the Mallik tradition associated with the royal court of Darbhangā in Northern Bihar. It was founded by two brothers named Rādhākṛṣṇa and Karttārāma around the middle of the 18th century. Being among the main exponents of *dhrupada* of the present, along with the Dagars, the Ḍarbhangā tradition is continued today in two lineages. The most senior living musician of the Darbhangā *gharānā* is Pandit Vidur Mallik of Vrindaban.

The present book offers insights into a variety of aspects of *dhrupada* performance in Darbhangā style, with focus on the branch of Pandit Vidur Mallik, and including research papers, interviews, and transcriptions of both traditional and modern *dhrupada* compositions of this tradition. After Indurama Srivastava's book *Dhrupada, a study of its origin, historical development, structure and present state* (published in 1980), the present account is the second book on the subject of *dhrupada* to be published in English, and it is at the same time the first comprehensive account of *dhrupada* in the Darbhangā tradition. With the publication of this book, the author wishes to pay tribute to her musical teacher Pt. Vidur Mallik, and to pay her respects to Shri Shrivatsa Goswami, the academic director of Śrī Caitanya Prema Saṁsthāna in Vrindaban, for his tireless support for the promotion of *dhrupada*.

About the author

Selina Thielemann, who belongs to a family of musicians, began her academic carrier with a first degree in Western music and violin performance. Thereafter she completed her M.Mus. in ethnomusicology from the school of Oriental and African Studies/University of London, and M.Phil from the University of Cambridge. Her research focuses on Indian music, in particular on *dhrupada* and on Vaiṣṇava devotional music. Since 1994 she is based in Vrindaban where she studies *dhrupada* singing with Pt. Vidur Mallik. She is currently completing her doctoral thesis on Vaiṣṇava temple music of Vraja at Banaras Hindu University.

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